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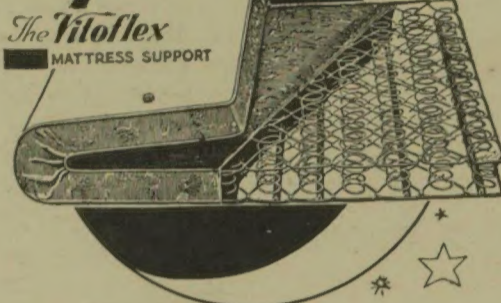
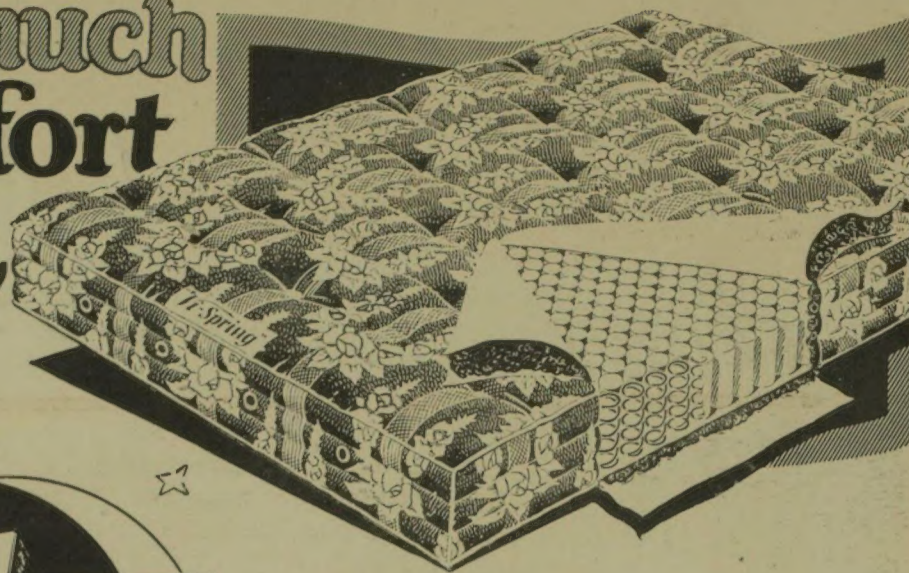
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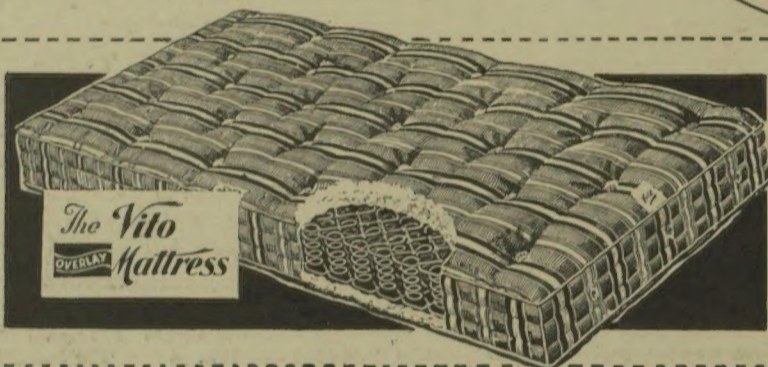
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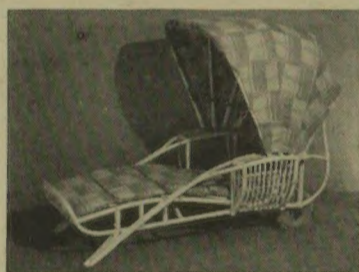
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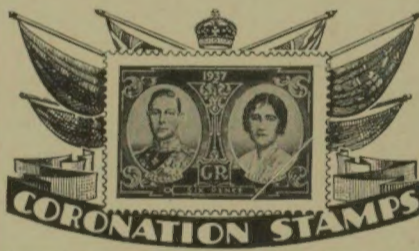
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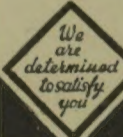
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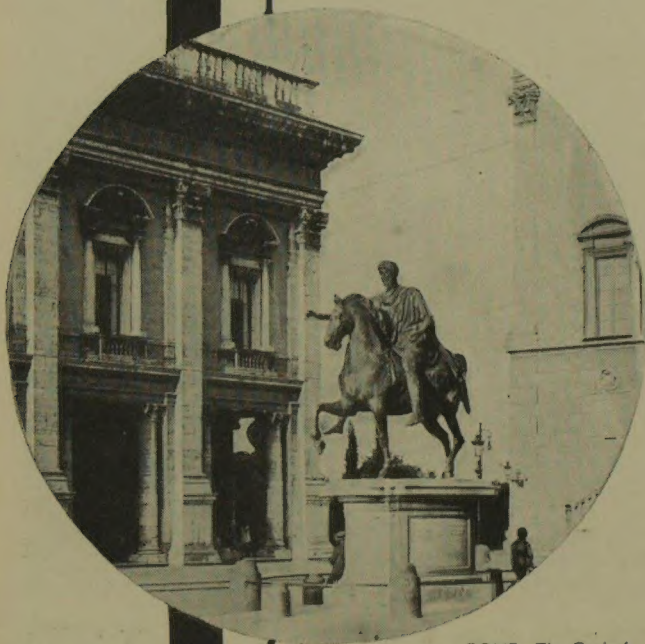
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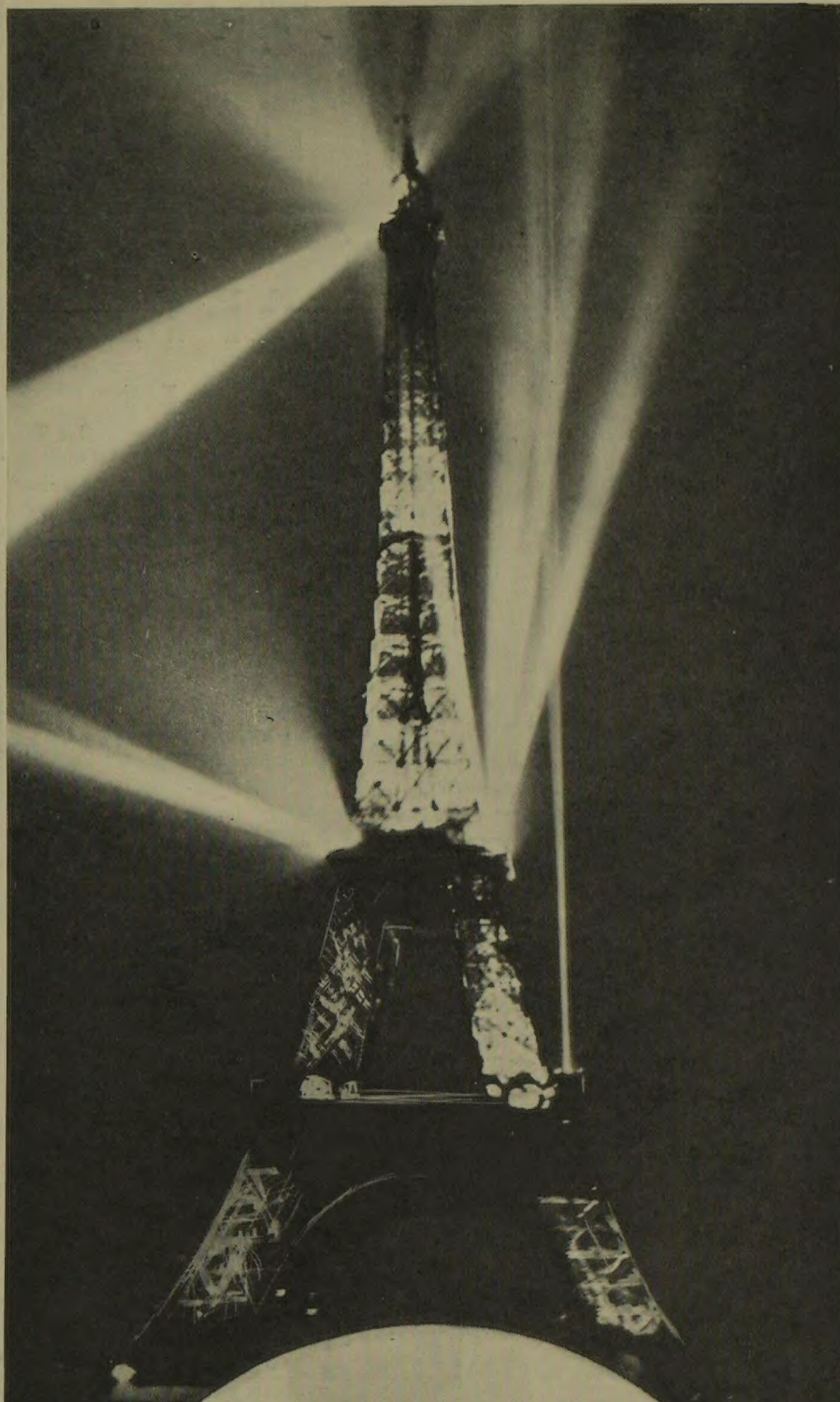
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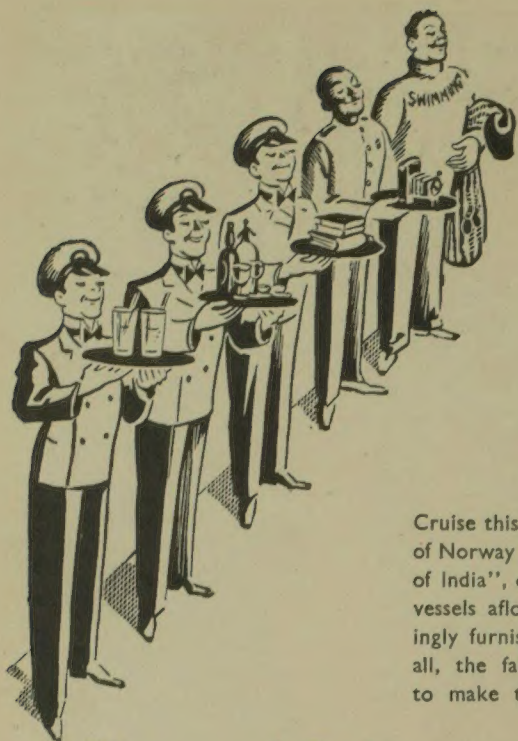
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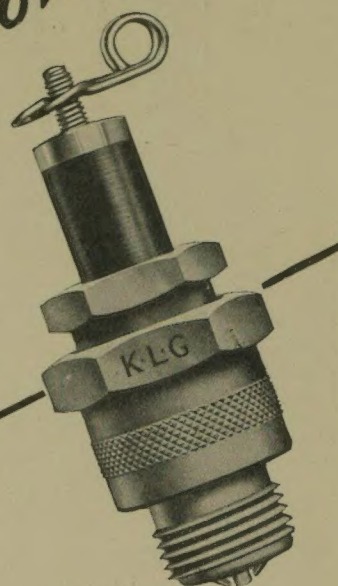
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SATURDAY, APRIL 17, 1937.



**AT THE HOME OF THE INDIAN FRONTIER AGITATOR MAINLY RESPONSIBLE FOR THE FIGHTING IN WAZIRISTAN:
BRITISH OFFICERS SEARCHING THE HOUSE OF THE FAKIR OF IPI FOR DOCUMENTS.**

The attack made on April 9 by tribesmen upon a British supply convoy in southern Waziristan, in which seven British officers were killed, was reported to have been instigated by the notorious Fakir of Ipi, who had gone into hiding in a cave in the Shaktu Valley. This photograph shows a recent search for incriminating documents at his house at Ipi, after our troops had occupied the village, which is situated in the Tochi near the Tori Khel boundary in the

Khaisora Valley. The Fakir belongs to the Tori Khel tribe, and is aged about thirty-five. He preached a holy war all last summer. Of late he has been an invalid, and has had to be carried about. As a result of Government action, he left Ipi and moved into Mahsud country. He is said to aim at an independent republic of Waziristan tribes. Recent reports, however, state that the Mahsuds are not hostile and condemn the attack on the convoy.

THE FIGHTING ON THE NORTH-WEST FRONTIER: BRITISH TROOPS IN ACTION, AND TYPES OF HOSTILE TRIBESMEN.



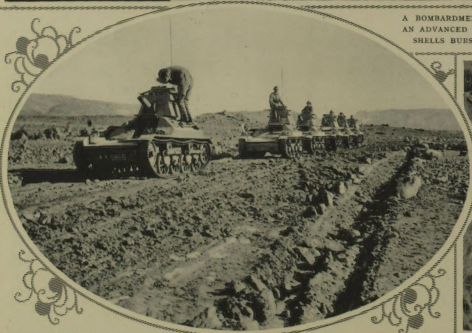
WHERE THE FAKIR OF IPI (WHOSE HOUSE IS ILLUSTRATED ON OUR FRONT PAGE) ORIGINATED THE PRESENT REVOLT: A VILLAGE IN THE LOWER KHAISORA VALLEY, IN WAZIRISTAN.



MAJOR-GENERAL D. E. ROBERTSON, COMMANDER OF THE FIELD OPERATIONS IN THE WAZIRISTAN DISTRICT, WITH OTHER OFFICERS, WATCHING A MOUNTAIN BATTERY IN ACTION: A SCENE OF FRONTIER FIGHTING.



A BOMBARDMENT BY ARTILLERY TO COVER THE RETIREMENT OF BRITISH AND INDIAN TROOPS FROM AN ADVANCED POSITION—AN OPERATION DURING WHICH ABOUT A DOZEN CASUALTIES WERE SUSTAINED: SHELLS BURSTING AMONG THE HILLS, AND (IN FOREGROUND) OBSERVERS WATCHING THE EFFECT.



MECHANISED FORCES ON THE NORTH-WEST FRONTIER OF INDIA: LIGHT TANKS USED WITH SUCCESS FOR PROTECTING OUR LINES OF COMMUNICATION DURING THE OPERATIONS IN THE KHAISORA VALLEY.



SHOWING, IN THE FOREGROUND, MEN OF THE EAST YORKSHIRE REGIMENT: SECTIONS OF THE RAZMAR COLUMN AT A SPOT TYPICAL OF THE ROUGH COUNTRY TRAVERSED BY THE TROOPS.

Serious fighting took place near Jandola, in South Waziristan, on April 9, when tribesmen attacked a British supply convoy, and 7 British officers, 2 British N.C.O.s, and 20 Indian other ranks were killed, while 5 British officers, 1 British N.C.O., 2 Indian officers, and 37 Indian other ranks were wounded. The enemy's casualties were estimated as 30. "The attack on the British and Indian troops," says a "Times" report from New Delhi, "was

the work of a gang from the Shaktu valley, where the Fakir of Ipi is in hiding, led by a notorious Mahsud raider, Khonia Khol. . . . The convoy consisted of 45 lorries, with an escort of 4 armoured cars and 125 infantry, with one aeroplane co-operating. . . . There is little doubt that the gang and its leader were inspired by the Fakir of Ipi, from whose area they had come. . . . The infantry engaged the gang. News of the attack reached



THE NARROW GORGE OF SHAHUR TANGI, NEAR THE SPOT WHERE BRITISH AND INDIAN TROOPS ATTACKED THE RAIDERS: A ROCKY DEFILE IN WHICH LORRIES WERE HALTED DURING THE FIGHT—SHOWING A CAMEL CARAVAN PASSING THROUGH.



TYPICAL MEMBERS OF THE REBELLIOUS TRIBE TO WHICH THE FAKIR OF IPI BELONGS: TORI KHEL TRIBESMEN TAKING PART IN A JIRGA (MEETING) WITH GOVERNMENT AUTHORITIES AFTER THE CLOSE OF PREVIOUS OPERATIONS IN THE KHAISORA.



AN INDIVIDUAL TYPE OF THE HILL WARRIORS WITH WHOM OUR TROOPS HAVE BEEN FIGHTING ON THE NORTH-WEST FRONTIER: A MAHSUD TRIBESMAN WITH HIS RIFLE.

Jandola, and a company of the 4/16th Punjab Regiment, with a machine-gun platoon and a section of armoured cars, was sent forward. . . . and parties of Waziristan Scouts moved up from Sarwekal and Jandola. These troops attacked the gang on high ground north of the narrow gorge of Shahur Tangi (shown in one of the above illustrations) and the fighting continued all day. A portion of the convoy got through to Sarwekal, and thence to

Wana, while the remaining lorries were halted in the Shahur Tangi and at Chagmalai fort. On Friday evening (April 9) the troops engaged, leaving a detachment to picket lorries in the Shahur Tangi, withdrew towards Spitlo and Chagmalai. This fight was a sequel to several other similar incidents on the frontier in recent weeks. Our photographs, taken during some of these previous operations, show the difficult character of the country.



By ARTHUR BRYANT.

I HAVE just been reading a book describing in very graphic terms the horrors—and there is no other word for them—of one of our northern industrial towns. It is exceedingly well-written, founded entirely on ascertainable fact, and untrue. As it, and many other books like it, have a wide circulation among the kind of people who in this happy and sheltered country pass for intelligent, its significance is considerable. For this book, like all its kind, has a purpose. It begins by making the flesh of the comfortable middle-class reader creep by the awful picture it paints of slum and factory life under our prevailing system of society. From these premises it continues to the perfectly logical, and, indeed, to a just man, inevitable, conclusion that such a horrible and inhuman state of affairs must be brought to an end by the speediest method possible, and that, as obviously in this slow, conservative-minded, debating country of ours, an enforced dictatorship of ardent reformers—it matters little whether they call themselves Communists or Fascists—is by far the quickest method attainable, we must forthwith barter away our liberties. For to decent folk such as we are, no price can be too heavy to pay for the termination of a system whose fruits are so poisonous and abominable. Which is a pity, since it would appear that those very liberties which we are now to surrender have been the means of making us the decent folk we are. But under the circumstances it seems there is nothing else to be done.

Granted the premises, all this is true enough. And the premises form by far the most readable and convincing part of the book—that awful opening description of our northern slum town. Every tender-hearted and decent-minded person reading it must be shocked and angered by that terrible indictment. Wodgate—let us, to avoid hurting capitalist susceptibilities, follow Disraeli's lead of a century ago and call it Wodgate—is Hell. At least, it's Hell to us; we, cleanly cultured, delicate-habited folk that we are, could not bear to live in it for a single hour: we only marvel that our gallant author could have borne with it as he did for a week or two so that he might be able to depict it in this revealing and evangelising book. Once our bourgeois eyes have been opened in this way—and they have no excuse now to remain shut—we cannot expect any of our fellow creatures, let alone many millions of them (for there are hundreds of Wodgates in modern Britain), to endure these conditions for an hour longer than is necessary. We cannot loiter, talking diletante-wise of our liberties, when human souls are being daily destroyed because of our misuse of those liberties. We must hand them over with shame and gratitude to our self-appointed saviours—those ruthless but benevolent surgeons who, like Cromwell and his armed saints, will do the Lord's business—or,

rather, Karl Marx's—and purge and regenerate our stricken society.

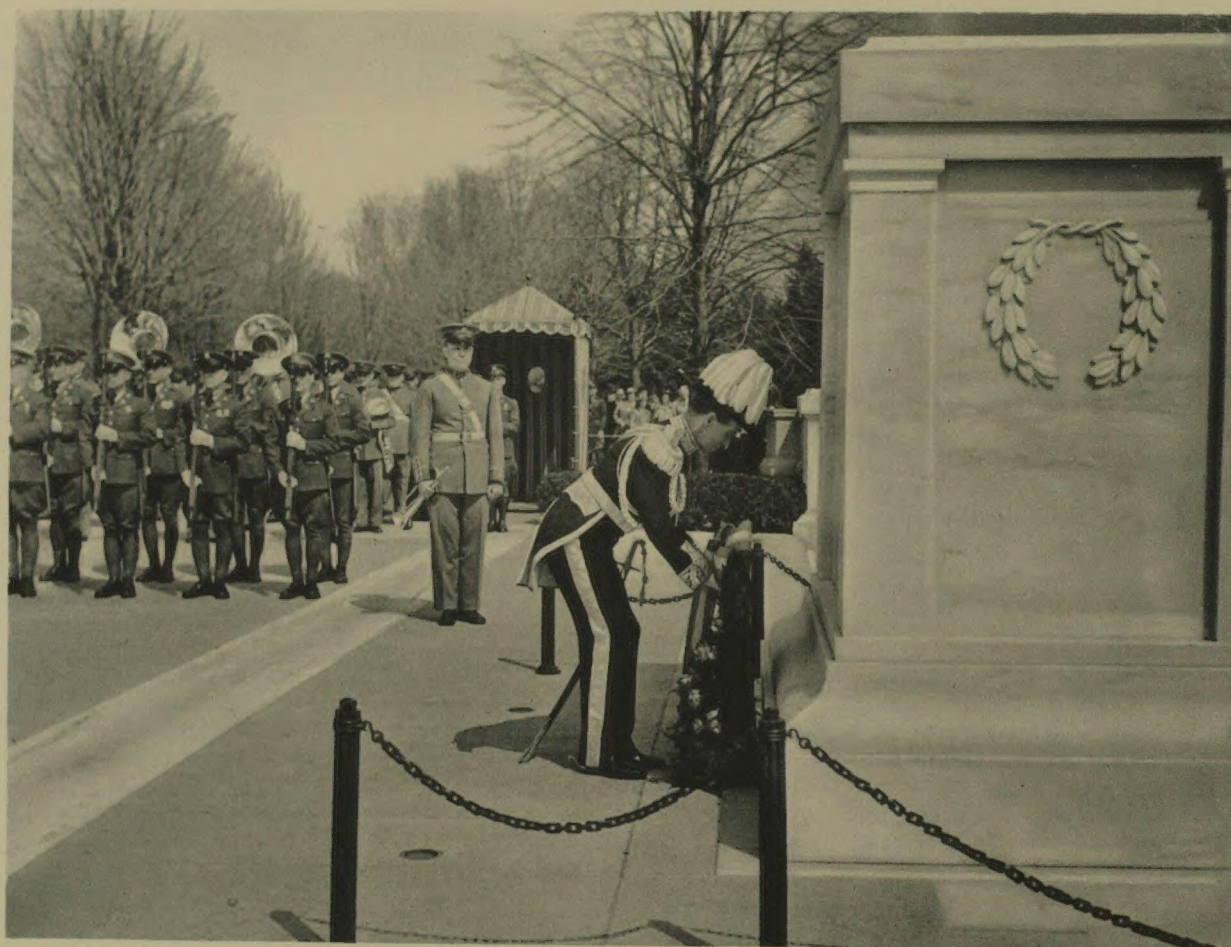
But, for all the emotion-stirring quality of their telling—are the premises right? The first difference between an educated and an uneducated man is that the latter takes for granted the premises of any argument that appeals to him, and the former insists on examining them. Plausible arguments are not like gift-horses; they should always be looked in the mouth. And though Wodgate—or, if you prefer to call it so, Leeds, or Sheffield, Glasgow, or Wigan—may sound like Hell to us, comfortable and refined dwellers in Bloomsbury or Garden City, do they in actual fact spell Hell to their own inhabitants? Because, if they don't, the whole specious argument, which is to

of the psalmist's about praying for the peace of Jerusalem can rouse an echo in the dweller of the homeliest, ugliest town in England. To aesthetes and idealists, this may be very shocking, but it is so, and I am dealing not with aesthetics and ideals, but facts. Happiness and content are matters of usage and comparison, and every one of us who is honest with himself can prove it from the recollection of his own life; he knows that situations and environment which would be intensely distasteful to him at the moment, at another period of life were not only endurable but positively pleasurable. There were moments in the war when some of us were intensely happy because we were marching in the rain through a dull countryside to billets in an ugly, filthy, shell-scarred Flemish village. Such surroundings and prospects at the present hour would probably depress us profoundly: then we were as pleased with them as a child with the first day of his holidays, because we were coming out of the line. It is largely a question of comparison.

I am not saying this in extenuation of the evils—and they are very real—that exist in every British industrial city. I hold no brief for the conditions of modern industrial life and would gladly see them changed. But I can see no good in pretending that their consequences are worse than they are, that because there are slums in Huddersfield or Hull, life there is one of perpetual and unrelieved gloom. Flowers grow in the crevices of rocks, and lovely virtues in haunts of vice and sordid horror. It is strange that they should do so; but the fact that they do is one of the divine miracles of our imperfect existence. Our age, with its concentration on the purely material and its contempt for spirituality, is apt to overlook this truth. Yet it still is, and always has been, the chief hope for the world.

It is the principal means of human regeneration and salvation.

So by all means let us try and improve the conditions under which men live and labour. They are bad, though in the past they have been worse; they can be made far better. But do not let us fall into the fallacy of believing that we can cure them by destroying the very mainspring of human benevolence and virtuous activity—that freedom of choice and thought that makes a man the imperfect image of God rather than a meaningless machine. We want no more Cromwells to save us against our own will, whether they wear red shirts or black. And let us bear in mind that a portrait which is correct in every external detail may be utterly false because its painter has failed to enter into the soul of his sitter, and sees him not as the being he really is, but as a mere abstraction. Half a loaf is better than no bread, but half a truth is worse than silence, for it is nearly always a lie,



THE FIRST GOVERNOR-GENERAL OF CANADA TO VISIT OFFICIALLY THE PRESIDENT OF THE UNITED STATES: LORD TWEEDSMUIR PLACING A WREATH ON THE TOMB OF AMERICA'S UNKNOWN SOLDIER IN THE NATIONAL CEMETERY AT ARLINGTON—AN INCIDENT DURING HIS RECENT STAY AT THE WHITE HOUSE.

Lord and Lady Tweedsmuir reached Washington on March 30, and stayed till April 1, as guests of President and Mrs. Roosevelt at the White House. The visit, which was the first paid by a Governor-General of Canada to the President of the United States, evoked much enthusiasm and cordiality. On March 31, Lord Tweedsmuir received (at his own request as a former journalist) a number of American Pressmen. When he explained that his official position made it impossible to discuss political matters, Mr. Roosevelt smilingly remarked that nevertheless, when he and the Governor-General were together, he had found they could each "soliloquise," on a note audible to the other! Shortly afterwards Lord Tweedsmuir, wearing full uniform, drove to the National Cemetery at Arlington, where he laid wreaths at the Tomb of America's Unknown Soldier and the Canadian Cross erected there. Among other incidents of his visit were a State dinner at the White House, luncheons at the Sulgrave Club and the British Embassy, and a trip in the Presidential yacht down the Potomac to Mount Vernon, George Washington's historic home. On April 1, Lord Tweedsmuir had the rare honour of being invited to address the Senate and the House of Representatives. He said that the future of civilisation was in the hands of the English-speaking peoples.

end so sadly but inevitably in the loss of our liberties, falls to the ground.

The truth, of course, is that the inhabitants of these cities don't regard them as the horrible places that our ardent young evangelists of the new scheme of salvation would have them. To an inhabitant of Wigan, even Wigan is lovely. In one of the finest poems of the late war, a young platoon commander, who knew what he was talking about, describes a rough young lad—

Who loved his time like any simple chap,
Good days of work and sport and homely song;
enduring horror and pain to the end—

... not uncontent to die
That Lancaster on Lune may stand secure.
To my purblind eyes, Lancaster on Lune is not a beautiful place. But to most of those who live there it is: the dearest spot on earth. Those moving lines

THE MOST DRAMATIC
EVENT OF THE SPANISH
CIVIL WAR RECALLED
BY NEW PHOTOGRAPHS:
THE ALCAZAR, TOLEDO,
SINCE ITS RELIEF.

THE photographs on this page, hitherto unpublished, show some new aspects of the historic Alcazar at Toledo as it appeared after the long siege had been raised by General Franco's forces last September. Although we illustrated the subject fully at the time, it will certainly bear repetition, as one of the outstanding events of the Civil War in Spain, especially since these pictures give fresh details.



THE SCENE OF AN EPIC DEFENCE AND RELIEF RECALLING THE SIEGE OF LUCKNOW IN THE INDIAN MUTINY: THE ALCAZAR AT TOLEDO—A GENERAL VIEW FROM A POSITION OCCUPIED BY THE RELIEVING FORCE NORTH-EAST OF THE CITY.



THE HUGE CRATER OF A MINE DRIVEN BENEATH THE ALCAZAR BY THE ATTACKING GOVERNMENT FORCES: THE RESULT OF A TERRIFIC EXPLOSION IN FRONT OF THE BUILDING THAT PROVED COMPARATIVELY INEFFECTIVE.



THE ENTRANCE TO THE TUNNEL (OVER 300 YARDS LONG) FOR THE BIG MINE INTENDED TO BLOW-UP THE ALCAZAR WITH ITS DEFENDERS: (IN THE RIGHT FOREGROUND) AN ELECTRIC LAMP USED DURING THE DIGGING.



THE DAMAGED INTERIOR OF THE ALCAZAR, WHOSE NATIONALIST GARRISON, WITH 400 WOMEN AND CHILDREN, WITHSTOOD A 70-DAYS' SIEGE: THE MAIN STAIRCASE.

ON the outbreak of the Spanish Civil War last July, it may be recalled, about 1000 men on the Nationalist side—cadets, soldiers, and volunteers—with some 400 women and children, took refuge in the Alcazar at Toledo. They held out for weeks against continual bombardment and attack by the Government forces, who on September 18 exploded a large mine beneath the building, but with indecisive results. The fact that so few lives were lost in the explosion, it was reported, was due to a mining engineer among the defenders, who determined the point at which the upheaval would occur, and persuaded all to congregate elsewhere in the great building. After a siege that had lasted seventy days, Toledo was captured and the Alcazar garrison relieved by General Varela's troops, who entered the city, on September 28. The garrison's casualties during the siege were given as 80 killed and 500 wounded. The Cardinal Archbishop of Toledo, who was in the Alcazar throughout the siege, held a memorial service for the dead in the chapel. It was attended by General Franco, who, in thanking the garrison for their heroic resistance, said: "Defenders of the Alcazar, you are the pride of Spain."



A MONUMENT IN THE ALCAZAR REMOVED FROM ITS PEDESTAL: THE BRONZE STATUE OF CHARLES V. AS CONQUEROR OF TUNIS—A COPY OF POMPEO LEONI'S WORK IN THE PRADO AT MADRID.

BY A SPANISH ARTIST ON FRANCO'S SIDE: A STUDY OF TRENCH WARFARE.

FROM THE DRAWING BY CARLOS S. DE TEJADA.



ON THE MADRID FRONT DURING THE PERIOD WHEN WEATHER CONDITIONS CAUSED COMPARATIVE STAGNATION IN THE CIVIL WAR:
VOLUNTEER SOLDIERS OF THE CARLIST REQUETE IN THEIR WINTER KIT IN THE TRENCHES.

In our issue of February 13 we reproduced a number of dramatic drawings of various incidents in the Spanish Civil War, as seen from a Nationalist point of view, by Señor Carlos S. de Tejada, a noted Spanish artist whose work was already known to our readers through his remarkable coloured illustrations in one

of our Christmas Numbers of recent years. We now publish, on this and the opposite page, two further examples of his art as applied to recording the present strife in his native land. They represent two distinct phases of campaigning—the immobility of the trenches during wintry weather, which for a time brought

BY A SPANISH ARTIST WITH GENERAL FRANCO: A STUDY OF TANK WARFARE.

FROM THE DRAWING BY CARLOS S. DE TEJADA.



DRAWN FROM A SKETCH MADE IN ACTION ON THE GUADALAJARA FRONT: THE INTERIOR OF A NATIONALIST TANK MANNED BY VOLUNTEERS OF THE FASCIST *FALANGE*—(IN THE CENTRE) A MAN WORKING A TURRET MACHINE-GUN.

fighting almost to a standstill, in contrast to the concentrated activity inside a tank during a battle on the Guadalajara front. As noted under the right-hand drawing, the artist made his sketch on which it is based while the tank was actually going into action. Tanks, of course, have been freely used on both sides

in the Civil War. Commenting on the check to a recent Nationalist advance on that front, through bad weather causing mud, a British General pointed out that "in modern warfare with fast-moving transport, only highly trained staffs and personnel can make efficient use of complicated mechanical inventions."

BOOKS OF THE DAY.

ALTHOUGH aviation has done its best to fulfil the warlike side of Tennyson's familiar prophecy, and has even "gone one better" by the amiable invention of bomb-dropping, it has not yet enabled us to see "the heavens fill with commerce," or sent our merchants flocking to Croydon or Lympe, with convoys of lorries prepared to take delivery from—

Pilots of the purple twilight,
dropping down with costly
bales.

We can indeed travel swiftly to the ends of the earth by air, and communicate by post through the same medium, but it does not look as though aeroplanes or airships will yet awhile become carriers of heavy goods in any quantity. For such purposes the "surface vessel" is not yet obsolete. Britain must still rely on the Mercantile Marine to bring to her shores most of the necessities of life.

These considerations, coupled with the approaching Royal inauguration of the National Maritime Museum at Greenwich, impart topicality to books on seafaring and the King's overseas dominions. The Museum, of course, is concerned with every side of our marine annals—fighting, trading, exploring, and adventuring. The same statement holds true regarding "A HISTORY OF THE MERCHANT NAVY." By H. Moyse-Bartlett. With thirty-one half-tone Plates, and fifty-three text illustrations (Harrap; 7s. 6d.). "The present volume," says the author, "is an attempt to relate in concise yet comprehensive form the stories of discovery and exploration by British merchant sailors, the expansion of shipping and overseas trade, the progress of ship-construction, the evolution of the navigator's art, and, since the two Services have from the earliest times been closely connected, the relations between the Royal and Merchant Navies."

Within less than 300 pages, Mr. Moyse-Bartlett has compressed a vast amount of information, while at the same time providing a very readable narrative. Beside a thorough grasp of his subjects through books, he has had much practical experience, both of seafaring and tuition. He served for six years as a wireless-officer in various classes of ships, from liners to tramp steamers, has travelled widely in many parts of the world, and for the last four years has been on the teaching staff of the Nautical College at Pangbourne. His book is divided into four main parts, dealing respectively with the Merchant Navy in (1) the Middle Ages, to 1419; (2) the Age of Discovery (1419-1715); (3) the Age of Expansion (1715-1815); and (4) the evolution of the modern Merchant Navy (1815 to the present day). The literary sources are indicated by a full bibliography. As a concise and trustworthy record of a vital element in British history, this book will be hard to beat and should be widely welcomed by the student, the teacher, and the general reader.

One of the most interesting sections is that recalling the invaluable services performed by the Merchant Navy in the Great War, during which nearly thirty per cent. of our total mercantile tonnage was engaged in naval or military duties. As Mr. Moyse-Bartlett points out, the Army, as well as the Navy, was deeply indebted to it. "By the end of the first six months," he writes, "the Merchant Navy had dealt with over a million troops, together with their transport and stores, without the loss of a single life. In 1915 the Dardanelles campaign imposed

an additional burden, while during the last two years of the war over a million American troops crossed the Atlantic in British ships. Altogether, in just over four years of warfare, nearly twenty-four million individual passages were accomplished in the British transport-service, not to mention the handling of fifty million tons of military stores. It is not only navies that depend upon a merchant fleet for their effectiveness!"

I have before me a long array of attractive books emanating from Australasia, and I fear it will not be possible to do justice to them all, but after looking through them I can say that they are full of many-sided interest. In the present connection it will be well to begin with one of a nautical character, namely "NORTHWARD HO!" Being the Log of a 35-Ton Schooner from Sydney to Plymouth. By Harold Nossiter. With Plates, Maps, and Diagrams (Witherby; 10s. 6d.). This account of a wonderful 14,000-mile voyage will appeal, of course, especially to yachtsmen, for the author had his boat *Sirius* built for him in Sydney, and sailed it himself with his two sons. On their arrival in English waters, their remarkable feat received due honour and recognition. At Cowes they were made free of the Royal Yacht Squadron, and became honorary members of two other well-known yachting clubs. The book will also interest the general reader from the variety of the travellers' experiences on their voyage across the world, by way of New Guinea, Java, Singapore, Ceylon, Aden, the Suez Canal, Athens, Malta, and Gibraltar. The author has wisely separated his general story from the technical side of the cruise, which is placed in an appendix.

At the present time, when the Coronation is drawing to the homeland so many visitors from the Dominions, it is heartening to read this Australian's affectionate comments, which are not without a word of warning. "What impressed me more and more," he writes, "with each visit to London, was the peace and order obtaining in it, and the kindness of the people I met everywhere. I thought to myself, too, how vulnerable this great city would be to an attack by air if war broke out with a near foreign power, and how necessary a strong navy is to protect her from the sea, as well as an air force to guard her from above. These were just my impressions as I wandered about, but I feel at the same time that Britain should always stand for peace whilst being well armed and ready for war. . . . We have been happy in England [he concludes] and shall carry away wonderful remembrances of days spent in this the land of our forefathers."

Another Australian visitor to the old country was able to see a great deal more of it, travelling about by car as the spirit moved him, all over England and Scotland, from Penzance to Caithness. He relates his adventures in "ENGLAND CALLING." By William S. Plowman. Illustrated (Sydney: Angus and Robertson; 7s. 6d.). Perhaps through ancestral taste perpetuated in his name, the author avoided large cities and preferred to "find delight in quaint villages and with simple people," and he recalls snatches of talk with all sorts and conditions of men. Sometimes we find him advising a compatriot to return to Australia, or a discontented English girl "to go to one of the Dominions, where life is not so circumscribed and conventions are fewer." On the whole, however, he expresses a deep affection for this ancient land. During his visit he witnessed the Silver Jubilee and the Aldershot Tattoo, which deeply impressed him and an American spectator with whom he got into conversation after it was over. "No country in the world," he says, "can stage pageantry like England."

Much has been written about the spiritual bonds which hold together the British Commonwealth of Nations. One realises their nature and their strength when an Australian can write as Mr. Plowman does, regarding the motive of his pilgrimage. "Why," he asks, "do we call England 'Home'? Australia is our home and all our friends, interests and associations are here, and most of us have never been beyond its shores. It [England] is 'Home' to us because we feel that we are all members of one big family whose head is in England, and we long to pay homage to the Mother of us all who has given us such a great heritage; to worship at the shrine of her culture and live in spirit among those illustrious men and women who have made Britain great. We share her national pride; her traditions stimulate us. So we set our hearts on one thing—to embark on a great Odyssey that will broaden and round off our education. There is an indescribable joy, an indefinable something I cannot explain, which thrills my soul and fills my heart with pride when I visit England."

Imperial sentiment of a more prosaic but practical character occurs in a book that comes from the very heart of the island continent, namely, "SAND AND SUN." Two gold-hunting expeditions with camels in the dry lands of Central Australia. By Michael Terry, F.R.G.S., F.R.E.S. With abundant illustrations and two Route End-paper Maps (Michael Joseph; 12s. 6d.). Although the search for gold proved unsuccessful, the three jolly diggers, whose treks are here described, managed to unearth in the course of their wanderings much intangible treasure, of courage, endurance, and humour, that finds expression in this lively and often amusing chronicle. Although gold eluded them, however, they did find something possibly of great importance, namely, potassium nitrate, but the author is careful not to specify the exact locality. "A boring campaign," he suggests, "may reveal those beds which can create a new industry in Australia, build a new town, employ many men where at present the roaming blackfellow is the sole permanent inhabitant. But to arouse this interest has been more difficult than I imagined—at present it is hanging fire, awaiting the trip Home I propose soon. For, above all, one wants, if possible, to keep a business of this sort in the British Empire, especially as nitre is not available within our possessions; a handicap in

(Continued on page 682.)



THE POPE'S GIFT TO THE QUEEN OF ITALY IN HONOUR OF THE FORTIETH ANNIVERSARY OF HER WEDDING: THE GOLDEN ROSE, BLESSED BY HIS HOLINESS, AND CONTAINING MUSK AND BALSAM PLACED BY HIM IN A PHIAL WITHIN THE PRINCIPAL BLOSSOM.



QUEEN ELENA AND KING VICTOR EMMANUEL ARRIVING FOR THE PRESENTATION OF THE GOLDEN ROSE TO THE QUEEN BY THE PAPAL NÚNCIO IN THE PAULINE CHAPEL OF THE QUIRINAL PALACE AT ROME: THE FIRST OCCASION OF THEIR MAJESTIES' FORMAL RECOGNITION BY THE HOLY SEE AS EMPEROR AND EMPRESS OF ETHIOPIA.

The Golden Rose sent by Pope Pius XI. to the Queen of Italy was presented to her on April 5 at a State ceremony in the Pauline Chapel at the Quirinal. It is a magnificent example of the goldsmith's art. Two Papal briefs announcing the gift were addressed to their Majesties as King and Queen of Italy and Emperor and Empress of Ethiopia—the first formal recognition by the Holy See of Italy's new Abyssinian empire. The Golden Rose is the form of gift which the Pope presents to a Sovereign or a member of a reigning family. It consists of a spray of roses carved in gold and supported by a gold vase. In the centre of the principal rose is a small phial into which the Pope pours a few drops of musk and balsam before blessing it. The present example is inscribed on the vase "Ann. XVI." Pius XI. became Pope in February 1922, and is thus in his sixteenth year of office. Queen Elena (formerly Princess Elena of Montenegro) was married on October 24, 1896. The Papal brief stated that the Golden Rose was presented for her "well-known Christian virtues and particularly for her charity towards the suffering."

The Nation's New Treasure-House: 18th-Century Art at Greenwich.

THE National Maritime Museum at Greenwich, which H.M. the King will open on April 27, contains, without question, the finest collection of maritime antiquities and pictures in the world. In our last issue we gave nine pages dealing with certain of the treasures of early periods which it houses. In this number we devote a further eight pages to later exhibits. This section deals principally with eighteenth-century painting, in which the Museum is particularly rich—notably in portraits by Kneller and Reynolds. On this page are seen some of the very fine works executed by William Hodges, the comparatively little-known painter who accompanied Captain Cook as official artist on his second voyage to the South Seas. Hodges was borne on the books of the "Resolution," and his pictures afterwards became the property of the Admiralty. He was a professional landscape painter, a pupil of Wilson. In August 1773 the expedition reached Tahiti, where Hodges found splendid subjects waiting for him, though Forster, the rather malicious naturalist with the expedition, remarked: "The connoisseur will find Greek costumes and features in these pictures which have never existed in the South Seas." Be that as it may, Hodges' landscapes are unquestionably magnificent and extraordinarily fresh.



ONE OF THE SPLENDID SERIES OF PAINTINGS BY HODGES, THE OFFICIAL ARTIST ON CAPTAIN COOK'S SECOND VOYAGE, PRESERVED IN THE NEW NATIONAL MARITIME MUSEUM, GREENWICH: A VIEW OF TABLE BAY; WITH THE "ADVENTURE" SEEN INSHORE.



"A VIEW IN TAHITI": ONE OF A NUMBER OF PAINTINGS MADE THERE IN 1773 BY HODGES, WHO WAS A PUPIL OF WILSON.



"A REVIEW OF WAR GALLEYS BEFORE THE PRINCE OF TAHITI": A HODGES PAINTING OF GREAT ETHNOGRAPHICAL INTEREST.



HODGES SUCCUMBS TO THE SYLVAN LOVELINESS OF TAHITI: A DELIGHTFUL RENDERING OF THE SCENERY AT OAITPEHA BAY.



"MATAVAI BAY": A PAINTING IN WHICH THE NATIVE VESSELS ARE CONTRASTED WITH COOK'S SHIPS, THE "RESOLUTION" AND "ADVENTURE."

MAGNIFICENT PAINTINGS BY THE COMPARATIVELY LITTLE-KNOWN ARTIST WHO ACCOMPANIED COOK ON HIS SECOND VOYAGE: HISTORIC HODGES CANVASES IN THE NATIONAL MARITIME MUSEUM, WHICH THE KING WILL OPEN THIS MONTH.

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SIR GEORGE ROOKE.—BY DAHL.

On this and on the opposite page we illustrate some of the eighteenth-century portraits in which the Maritime Museum is particularly rich. Sir George Rooke was prominent under William III., and the leading naval figure when the War of the Spanish Succession began.



SIR CLOUDSLEY SHOVEL.—BY DAHL.

Shovel owes his place in history to his brilliant part in the capture of Barcelona, in 1705. He met a tragic death, being wrecked off the Scillies, with the whole of his fleet. He swam ashore, but, on landing, was knocked on the head by an islander coveting his emerald ring.



SIR JOHN JENNINGS.—BY KNELLER.

Sir John Jennings' career during the war with France at the beginning of the eighteenth century, though never spectacular, won him a reputation as one of the foremost seamen of his age. In 1720 he was appointed Governor of Greenwich Hospital, residing in the "Queen's House."



ADMIRAL BOSCAWEN.—BY REYNOLDS.

Boscawen, affectionately nicknamed "Old Dreadnought," was also known as "Wry-necked Dick": the inclined head in this portrait provides an explanation. His victory at Lagos (1759) was one of the triumphs of the Seven Years' War.

Hogarth's painting of Lord George Graham is probably the only existing representation of a captain's cabin in a man-of-war of the period. All the appointments of the cabin are shown; including the furniture, and the pilasters with their gilded zinc capitals. Lord George is preparing to enjoy a good dinner, with his chaplain opposite him, and his secretary, who is singing a song. The cook, perhaps rendered absent-minded by this proceeding, is pouring the gravy down the chaplain's neck! This painting was reproduced in this paper on July 9, 1932. The crown-like object in the upper left-hand corner is a compass, similar to that illustrated on page 664.



HOGARTH'S ONLY MARITIME "CONVERSATION PIECE": CAPTAIN GEORGE GRAHAM, WITH MEMBERS OF HIS STAFF, TAKING DINNER ON BOARD.



ADMIRAL VERNON.—BY CHARLES PHILIPS.

Vernon's chief claim to fame is probably his invention of "grog"—a mixture of rum and water named after its inventor's program coat. His capture of Portobello "with six ships only" was a fine action. He did much to reform naval tactics and administration.



ADMIRAL FITZROY LEE.—(PAINTER UNKNOWN.)

This sea-dog, whose conduct as Commodore of the Leeward Islands earned him the reputation of a boor, is remembered because he was the reputed exemplar for the character of "Commodore Trunnion," the roaring, blustering, but good-natured, "tarpaulin" in Smollett's novel "Peregrine Pickle."



ADMIRAL BENBOW.—BY KNELLER.

In 1702, Admiral Benbow fought his great battle with Du Casse to protect English and Dutch trade on the Spanish Main. Despite treachery, he carried on a running action for six days—on the last directing the fight from a cradle, with his leg shattered.

THE MARITIME MUSEUM'S UNMATCHED ARRAY OF EIGHTEENTH-CENTURY PORTRAITS: EXAMPLES BY DAHL, KNELLER, AND REYNOLDS; AND A UNIQUE HOGARTH.

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**ADMIRAL ROWLEY.—BY HUDSON.**

Admiral Rowley was in command of the van in Mathew's unfortunate action off Toulon in 1744. He was one of the few commanders whose conduct was not called in question. This portrait well illustrates the First Officer's uniform, introduced in 1748.

**CAPTAIN COOK.—BY NATHANIEL DANCE.**

This portrait gives an excellent idea of the man who was, perhaps, the most famous navigator of all time. Cook's second voyage (1772-5) was recorded in a fine series of paintings by Hodges, the official artist, some of which are reproduced on another page in this issue.

**LORD HAWKE.—BY FRANCIS COTES.**

Lord Hawke was the victor of Belleisle (1747) and Quiberon Bay (1759). This portrait was formerly exhibited as a full-length, but a recent examination showed that the legs were a Victorian addition. They were accordingly "amputated."

**LORD ANSON.—BY AN UNKNOWN ARTIST**

Lord Anson's importance lies in his work as First Lord, when he entirely reformed naval administration. An incident in his famous voyage of circumnavigation is illustrated on page (561). Anson was the prototype of the professional naval officer. He introduced the "First Officer's" uniform.

**ADMIRAL BYNG.—BY AN UNKNOWN ARTIST.**

Admiral John Byng was executed after the battle of Minorca, as a sacrifice to the indifference of politicians to the claims of the Navy, in 1757. Everybody is familiar with Voltaire's epigram that England executed her Admirals at this time "pour encourager les autres."

**SIR CHARLES SAUNDERS.—BY REYNOLDS.**

The fame and death of Wolfe have unjustly obscured the part played by Saunders in the capture of Quebec. The victory would have been impossible if Saunders had not succeeded in transporting the English troops and all their gear up the shallows of the St. Lawrence.

**ADMIRAL BYRON.—BY REYNOLDS.**

Admiral Byron, grandfather of the poet, was beset by misfortune throughout his career. His ill-luck in striking dirty weather earned him the nickname "Foul-weather Jack"; besides which he is remembered for his engagement—also unfortunate—at Grenada.

**ADMIRAL HOLBOURNE.—BY REYNOLDS.**

This masterly Reynolds portrait of Admiral Francis Holbourne, seen with his son, Francis, attracted much attention while it was on view at the Exhibition of English Art at Burlington House in 1934. Holbourne sat on Byng's court-martial.

**ADMIRAL KEPPEL.—BY REYNOLDS.**

Keppel became famous after the battle of Ushant (1778). He was court-martialled, but the charges brought against him were declared "ill-founded and malicious." His acquittal inflamed a riot of popular enthusiasm and, thereupon, he became the nation's idol.

THE MARITIME MUSEUM'S UNMATCHED ARRAY OF EIGHTEENTH-CENTURY PORTRAITS: REYNOLDS AT HIS FINEST; NATHANIEL DANCE; AND FRANCIS COTES.



ONE OF CLIVE'S VICTORIES IN INDIA: THE CAPTURE OF GHERIAR, THE REPUTEDLY IMPREGNABLE STRONGHOLD OF THE MAHRATTA PIRATE CHIEF ANGRIA, IN 1756—PAINTED BY DOMINIC SERRES.

When Clive returned to India in 1756 he visited Bombay on the way out and commanded the land force which captured Gheriar, the stronghold of Angria, a Mahratta pirate. Admiral Sir Charles Watson commanded the naval force. The place was considered impregnable, but Angria fled before the British force and the fort fell with little resistance. The victors found in it 250 pieces of cannon, large quantities of stores and ammunition, £100,000 sterling in rupees and treasure worth £30,000.



ANSON'S VICTORY OVER DE LA JONQUIÈRE AT THE FIRST BATTLE OF FINISTERRE, IN 1747: A FINE EXAMPLE OF THE WORK OF SAMUEL SCOTT, KNOWN AS "THE ENGLISH CANALETTO."

In May 1747, Anson, in command of the western squadron, sighted a French fleet off Cape Finisterre. Anson had exercised his squadron as none before him, with the result that the opening movements of the engagement were precise and controlled. The French showed signs of flight and Anson ordered a general chase. The battle, sustained with great gallantry on both sides, was a complete English victory, the first in the War of the Austrian Succession. Men-of-war bound for Quebec and the East Indies were captured.



THE DRAMATIC CULMINATION OF ANSON'S GREAT VOYAGE ROUND THE WORLD: THE CAPTURE OF THE SPANISH TREASURE GALLEON, THE "CAVADONGA"—BY SAMUEL SCOTT.

Although Anson's ship, the "Centurion," was badly undermanned, he laid her across the Manila galleon's bows, to avoid her superior broadsides; while his marksmen, skilled by long practice, made her decks untenable. She surrendered after an hour and a half. The immense treasure, amounting to about £500,000, was brought safely to Portsmouth in 1744, and carried in triumph through the Southern Counties to London, in a procession of thirty-two wagons, the ship's company marching with colours flying and bands playing.



A SEA DUEL IN 1746: THE "MARS" (64 GUNS) STRIKING HER COLOURS AFTER BEING SEVERELY HANDLED BY THE "NOTTINGHAM" (CAPTAIN PHILIP SAUMAREZ); A FINE PAINTING BY SAMUEL SCOTT.

Philip Saumarez was one of Anson's favourite officers, trained in the voyage of circumnavigation. He was appointed to command the "Nottingham" (of sixty guns) in 1746. While on a cruise in the Soundings on October 11, he fell in with the French 64-gun ship "Mars" and captured her after two hours' engagement, the more easily as a considerable number of her men were ill with scurvy. Saumarez was the reputed inventor of the First Officers' uniform of blue and gold, first worn in 1748. Anson appears to have chosen his design for adoption by the Navy, from among a number of others.



AN ATTEMPT TO DESTROY THE ENGLISH FLEET IN THE ST. LAWRENCE BY FIRE-SHIPS: A PRELUDE TO WOLFE'S CAPTURE OF QUEBEC—BY SAMUEL SCOTT.

Samuel Scott's painting shows an early incident in the Quebec campaign of 1759. When Admiral Saunders' fleet was lying in the Channel to the south of the Ile d'Orléans, below Quebec, the French launched seven fire-ships against him. The navigation of the channel, however, was extremely difficult; the fire-ships were set alight too soon; Saunders' picket boats handled them with promptitude and towed them out of harm's way; and the enterprise came to nothing. A portrait of Admiral Saunders appears on page 657.



POULINS DE COURVAL'S ATTEMPT TO DESTROY THE ENGLISH FLEET IN THE SIEGE OF QUEBEC: TOWING AWAY FRENCH FIRE-RAFTS—BY SAMUEL SCOTT.

Samuel Scott here depicts the attempt by the young French Canadian, Poulins de Courval, to destroy Admiral Saunders' squadron with fire-rafts. More than a hundred such rafts, laden with combustibles, were launched against the English ships, but were efficiently towed clear by Saunders' picket vessels. In the right foreground of the picture (which is taken looking up river) is seen the apex of the Ile d'Orléans, facing Quebec. Saunders' flagship, the "Stirling Castle," is seen in the centre.

PICTORIAL RECORDS OF INCIDENTS IN NAVAL HISTORY: EXAMPLES OF THE MARITIME MUSEUM'S UNIQUE COLLECTION OF PAINTINGS.

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THE STORY OF THE SEA IN PAINTINGS : PICTORIAL RECORDS OF FAMOUS INCIDENTS AT GREENWICH.



COMMODORE WALKER, THE PRIVATEER, ENGAGES SEVEN FRENCH MERCHANTMEN AND CAPTURES FIVE: A PAINTING BY CHARLES BROOKING.

Commodore George Walker, famous for his exploits as a privateer during the War of the Austrian Succession, engaged single-handed seven French merchantmen homeward bound from Martinique. Of these five were taken, one was sunk, and one escaped.



"SHIPS IN LIGHT AIRS": A PAINTING, BY BROOKING, WHICH PROCLAIMS THE ARTIST'S PLACE AMONG THE GREAT ENGLISH MASTERS. Charles Brooking (1723-1759) was not favoured by fortune in his career. Nearly all his life he was in the hands of the lower class of dealers and he had only just acquired a cultured patron when he died.



ROOKE'S CAPTURE OF THE SPANISH TREASURE SHIPS IN VIGO BAY IN 1702: A PAINTING OF THIS DARING EXPLOIT; BY L. BAKHUIZEN.

The "Torbay" broke the boom which protected the Spanish treasure fleet in Vigo Bay and Ormonde seized the forts with soldiers. About a million pounds in treasure fell to Rooke and Ormonde; how much was sunk will never be known.



THE LAST PHASE OF HAWKE'S GREAT VICTORY IN QUIBERON BAY IN 1759: THE FRENCH FLEET ON THE ROCKS; BY RICHARD WRIGHT.

This painting shows the end of the fighting in Quiberon Bay, when the French ships had been defeated and driven on to the rocks and shallows by Hawke's fleet, which fearlessly ran into the bay in spite of the extremely ticklish navigation.



THE "LUXBOROUGH" CATCHING FIRE, HER CREW TAKE TO THE YAWL: ONE OF THE ELDER JOHN CLEVELEY'S PICTURES ILLUSTRATING THEIR ADVENTURES.

The two pictures reproduced here belong to a series of six, by John Cleveley the Elder, depicting the adventures of the crew of the "Luxborough" in 1727. The vessel caught fire when two days distant from Jamaica, and twenty-three men and boys crowded into the yawl which, without



THE "LUXBOROUGH'S" YAWL WITH HER IMPROVISED SAIL, IN MID-ATLANTIC: AN INCIDENT REMINISCENT OF BLIGH'S FAMOUS BOAT-VOYAGE.

gear or provisions, made a voyage lasting thirteen days before Newfoundland was sighted. A sail was improvised, though it increased the danger of swamping. Hunger and thirst killed all but seven men, and the Captain died after landing.

NEVER-FORGOTTEN EIGHTEENTH-CENTURY BATTLES DEPICTED BY CONTEMPORARY ARTISTS—AND THE TRAGIC STORY OF THE "LUXBOROUGH."

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"THE DEATH OF CAPTAIN COOK": A SPIRITED SKETCH BY ZOFFANY, NOW CLEANED OF VICTORIAN OVERPAINTING.

In the Sandwich Islands in 1779 acts of hostility by the natives compelled Cook to go ashore to seek their king. Angry natives forced him and Lieutenant Phillips back to the boats, and, when turning to fire, Cook was stabbed in the back.



THE "ROYAL GEORGE" (RIGHT), OF TRAGIC MEMORY, LYING OFF DEPTFORD: A PAINTING BY JOHN CLEVELEY THE ELDER.

This painting shows the festive scene on the river at the launch of the "Cambridge" (background). Little is known of the Elder Cleveley; but it is apparent from peculiarities of technique in the examples of his work in the Maritime Museum that he came under the influence of Canaletto.



THE STERN OF THE "ROYAL WILLIAM"; A FIRST-RATE LAUNCHED IN 1719.

This model shows the full splendour of the eighteenth-century ship-carver's art. A bust of the King is seen in the centre of the taffrail, with a reclining figure on either side of him. This extremely decorative adaptation of the baroque tradition in sculpture has a fascination all its own.



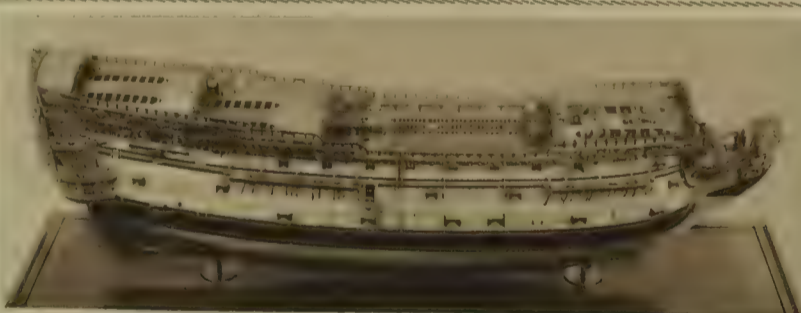
THE FIGUREHEAD OF THE "ROYAL GEORGE"; OF THE DOUBLE TYPE.

In 1782 the "Royal George," with the rest of the fleet under Lord Howe, was ordered to refit at top speed at Portsmouth and proceed to the relief of Gibraltar. The shifting of weights on the "Royal George," to facilitate the repairs of a leak, caused a large part of the ship's bottom to fall out, and she sank with 800 persons on board. Rear-Admiral Kempenfelt perished with the rest. Cowper's famous poem "The Loss of the 'Royal George'" commemorates this disaster. She was a three-decker, launched in 1756.



THE STERN OF THE "ROYAL GEORGE"; WITH GEORGE II.'S BUST ON THE TAFFRAIL.

In 1782 the "Royal George," with the rest of the fleet under Lord Howe, was ordered to refit at top speed at Portsmouth and proceed to the relief of Gibraltar. The shifting of weights on the "Royal George," to facilitate the repairs of a leak, caused a large part of the ship's bottom to fall out, and she sank with 800 persons on board. Rear-Admiral Kempenfelt perished with the rest. Cowper's famous poem "The Loss of the 'Royal George'" commemorates this disaster. She was a three-decker, launched in 1756.



THE "ROYAL WILLIAM," A FIRST-RATE OF 100 GUNS, LAUNCHED IN 1719: ONE OF MANY MAGNIFICENT SHIP MODELS AT GREENWICH.

The "Royal William" enjoyed a long, if not very active, career. Reduced to a third-rate of 84 guns in 1757, she brought General Wolfe's body from Quebec in 1759. Later, she was made a receiving ship at Portsmouth. She was broken up in 1813.



A SECOND-RATE OF NINETY GUNS OF ABOUT 1703: A VERY FINE MODEL REMARKABLE FOR THE RICHNESS OF ITS ORNAMENT.

This model has a remarkable frieze, trophies of arms being depicted in gold and black on a red ground. The profusion of ornament suggests that the model dates from just before the order of 1703 restricting the amount of carved work on English men-of-war.

ON previous pages we illustrate some examples of the unique collection of eighteenth-century paintings and portraits at the National Maritime Museum. On this and the opposite page are seen some of the Museum's splendid collection of ship models and historic instruments, together with paintings of the "Royal George," of tragic memory, and the death of Captain Cook. When Greenwich Hospital was closed in 1869, the Admiralty collection of ship models, formerly at Somerset House and

[Continued opposite.



QUEEN ANNE'S BARGE: A MODEL OF EXTRAORDINARY INTEREST IN THE MARITIME MUSEUM.

The Queen, decked in all her regalia, is being rowed in a ten-oared barge. The crew, who lack a coxswain, are dressed in red breeches, white shirts, and black caps with turned-up gold peaks.

South Kensington, was transferred to the Royal Naval Museum, which formed part of the Royal Naval College. The Maritime Museum also includes the splendid collection of ship models formed by Sir James Caird. We illustrated some of the earlier models in our last issue. On the opposite page are seen the four chronometers made by John Harrison between 1728 and 1759—the first instruments ever devised to keep accurate time at sea, and hence of the utmost historical interest.

BRITAIN'S NAVAL HISTORY IN MODELS AND PICTURES: FAMOUS EIGHTEENTH-CENTURY SHIPS AND INCIDENTS IN THE NATIONAL MARITIME MUSEUM, GREENWICH.

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RELICS OF GREAT EIGHTEENTH-CENTURY SAILORS AND NAVIGATORS IN THE NATIONAL MARITIME MUSEUM.



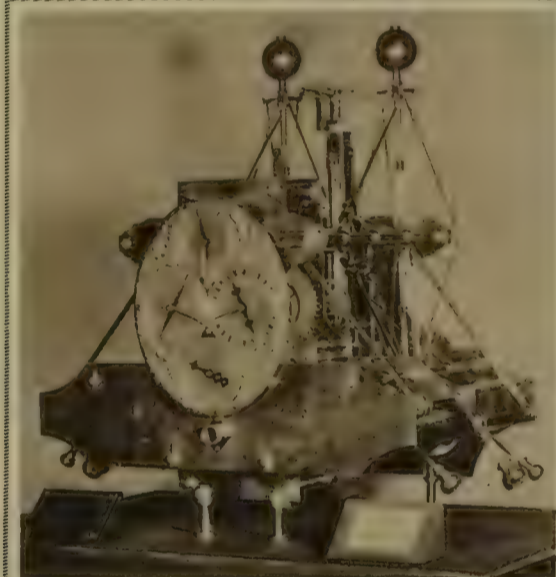
PRESENTED TO ANSON IN CHINA, ON HIS CIRCUMNAVIGATION: A MINIATURE GARDEN.

This miniature Chinese garden, made about 1740, was given to Anson during his visit to the Canton River at the end of his circumnavigation (1740-44). The peach-tree is made of coral; and the other materials are carved wood and ivory, malachite, and rose quartz.



COMMEMORATING PORTO BELLO: THE GOLD BOX PRESENTED TO VERNON BY THE CITY OF LONDON.

This gold box was presented to Admiral Vernon, with the freedom of the City of London, "as a testimony of the greatest sense the City hath of his eminent services to the nation by taking Porto Bello and demolishing the fortifications thereof." It bears the London Hall Mark of 1740.



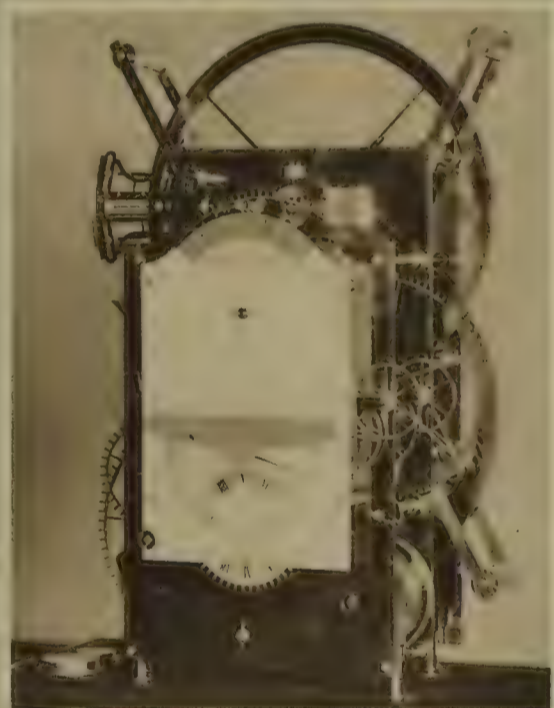
THE FIRST MACHINE EVER MADE TO KEEP ACCURATE TIME AT SEA: JOHN HARRISON'S COMPLEX FIRST CHRONOMETER (1735).

John Harrison (1693-1776), the son of a carpenter, was a clockmaker of great ingenuity. Between 1728 and 1759, he made four attempts to obtain the £20,000 offered by the British Government for a method of [Continued on right.]



HARRISON'S SECOND CHRONOMETER (1739): A PRECIOUS INSTRUMENT, NEVER TAKEN TO SEA FOR FEAR OF CAPTURE.

determining longitude at sea within 30 geographical miles. The machine completed in 1735 was the first instrument constructed that was capable of keeping accurate time at sea. After a [Continued on right.]



HARRISON'S THIRD CHRONOMETER: AN INSTRUMENT WHICH WON HIM THE COPLEY MEDAL OF THE ROYAL SOCIETY.

preliminary trial it was taken on a voyage to Lisbon and acquitted itself well. The second of Harrison's chronometers was never tried at sea for fear of capture by the Spaniards, with whom England was at war at that time.



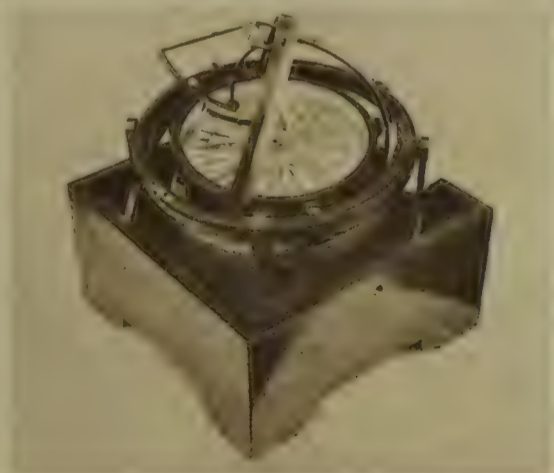
THE COMPASS IN THE EIGHTEENTH CENTURY: A HANGING TYPE OF ABOUT 1790.

This Danish hanging compass of about 1790 is similar to that depicted, hanging from the ceiling, in the top left-hand corner of Hogarth's painting of Lord George Graham in his cabin, reproduced on a previous page. The crown-like appearance makes it easily recognisable.



JOHN HARRISON'S FOURTH MARINE TIMEKEEPER: A HIGHLY SUCCESSFUL INSTRUMENT.

This instrument was completed in 1759. In 1761, on a voyage to Jamaica, it was found to have erred little more than the equivalent of a mile! In 1764 it showed an error of 54 seconds in five months—reduced by corrections to 15 seconds.



CAPTAIN COOK'S COMPASS: AN INSTRUMENT WITH A CASE FOR OBSERVATIONS ASHORE; MADE IN 1768.

Captain Cook's compass was fitted with an extra vertical circle reading by Vernier to single minutes for observations ashore. A further equatorial circle is divided into hours and minutes of time for use as a sun-dial. It was made by Thomas Graydon, an officer of Royal Engineers.

THE STORY OF THE SEA IN INSTRUMENTS AND RELICS AT GREENWICH: HARRISON'S CHRONOMETERS; AND MEMENTOES OF COOK AND ANSON.

"MARINES" BY MASTERS OF GRISAILLE.



A SMALL GRISAILLE BY THE ELDER VAN DE VELDE, WHO ESTABLISHED THE TECHNIQUE:
A "DUTCH FLEET PREPARING FOR SEA."

On this page we reproduce a number of marine paintings in *grisaille*. *Grisaille*, in this case, is understood to mean that art of drawing with a pen on a prepared ground which flourished from about 1650 to 1725. It was established, if not invented, by the Elder Van de Velde. The technique, which was admirably adapted to the rendering of the details of ships, consisted in drawing with pen and ink on a wood panel, or canvas, primed with white.

[Continued opposite.]



ANOTHER EXCELLENT EXAMPLE OF GRISAILLE—A "PEN-DRAWING" BY THE ELDER VAN DE VELDE: DE RUYTER IN THE THAMES IN 1667.

lead, or whitening and size mixed, to give a white, or ivory, ground. Certain artists also used a transparent oil glaze for their cloud effects and the shadows on sails and waves, and even for the costumes of figures. In some cases, an ink-wash was employed. From this it will be seen that it differed entirely from the *grisaille* work of an artist like de Wit, which was done in imitation of sculpture. Our illustrations demonstrate

[Continued below on left.]



THE RICH DETAIL OF GRISAILLE: THE "HUIS TE KUNINGEN" (LEFT) AND THE "HUIS TE ZWIETEN"—BY THE ELDER VAN DE VELDE.

the great skill with which the old Dutch marine painters used *grisaille*, notably the Elder Van de Velde. It was a technique which allowed them to combine the rendering of distances and atmospheric effects with the minutest details of the decoration and rigging of ships—the latter point, doubtless, much appreciated by their patrons in shipping circles, to whom such things were a matter of the greatest interest and

[Continued opposite.]



A GRISAILLE BATTLEPIECE: THE "BREDERODE" ENGAGING THE "RESOLUTION" (ON WHICH WERE MONK AND DEANE) AT THE GABBARD (1653)—BY HEERMAN WITMONT.

Pride. The elaborately decorated sterns of the vessels seen in these illustrations have been worked over with amazing intricacy. The second illustration (which is signed and dated 1669) depicts de Ruyter's daring act in 1667, when he entered the Medway, burnt the English warships at anchor there and threatened London. The Dutch fleet were piloted by unpaid English seamen. In this illustration they are shown in the Thames in sight of Sheerness Fort. The third illustration (the "Huis te Zwieten" and the "Huis

[Continued below on left.]



A SHIP BEARING THE ARMS OF AMSTERDAM IN THE MEDITERRANEAN: A GRISAILLE BY C. BOUWMEESTER, WHO FOLLOWED THE ELDER VAN DE VELDE.

to Kuningen") is a particularly excellent example, equal in quality to any *grisaille* in existence. The fineness of the detail is reminiscent of the work of the engraver. It is signed and dated 1654. The fourth illustration, of Heerman Witmont's painting of the Battle of the Gabbard (North Foreland), is interesting as it shows the English ships all wearing the ensign of the Commonwealth—the Cross of St. George, beside the Irish harp. On this occasion both the Dutch and English fleets consisted of nearly a hundred men-of-war. Van Tromp commanded the Dutch;



A GRISAILL OF WHALING: A WORK, BY ABRAHAM VAN SALM, WHICH DEPICTS THE VARIOUS OPERATIONS, AND A WHALER ON BOTH TACKS.

and Blake, Monk, and Deane the English. Six Dutch ships were taken, eleven sunk, and the rest ran into Calais Roads. This was the sixth engagement in the first Dutch War. The fifth illustration, of the Dutch ship in the Mediterranean, was painted by Cornelisz Bouwmeester, an eminent *grisaille* artist who modified the methods of the Elder Van de Velde by the extensive introduction of brushwork. The last illustration shows a *grisaille* by Abraham van Salm of a subject that artist made his own. The harpooning and killing of whales are fully illustrated.

GRISAILLES AT GREENWICH: SEA-PICTURES DRAWN WITH THE PEN ON A PREPARED GROUND.

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PARACHUTE-JUMPERS "BLOWN-UP": A POPULAR SPORT FOR THE AIR-MINDED IN SOVIET RUSSIA.



THE PARACHUTE-CATAPULT FOR TRAINING BEGINNERS IN THE KIROV PARK, LENINGRAD: A PHOTOGRAPH SHOWING HOW THE VERTICAL AIR CURRENT PRODUCED BY A MOTOR-DRIVEN SCREW-FAN BEGINS TO FILL THE PARACHUTE.



A FURTHER STAGE IN THE PARACHUTE ASCENT: THE MOTOR INCREASES ITS POWER AND THE CURRENT OF AIR FROM THE GRATING ON WHICH THE "JUMPER" STANDS FILLS THE PARACHUTE AND LIFTS THE PARACHUTIST OFF HIS FEET.



RIISING STEADILY UPWARDS TOWARDS THE "CEILING," THE POINT AT WHICH THE WEIGHT OF THE "JUMPER" COUNTERACTS THE FORCE OF THE AIR CURRENT: A NOVEL METHOD OF PARACHUTE-TRAINING IN THE KIROV PARK OF CULTURE AND REST.

The interest displayed by citizens of Soviet Russia in parachute-jumping, both for civil and military purposes, has often been illustrated in our pages. For instance, our readers may remember our photographs of the mass descents of Russian infantry from aeroplanes during manoeuvres and the towers set up for training in the parks. Recently, a "parachute-catapult" was erected in the Kirov Park of Culture and Rest in Leningrad; and, so far, four thousand parachute-jump "flights" have been made from it. It can handle seventy persons an hour. The apparatus consists of a powerful motor which has a screw-fan revolving in a horizontal plane. Above the fan is fixed a metal grating on which the "jumper" stands. The screw-fan generates a tremendous vertical air current



DRIFTING OUT OF THE UPWARD CURRENT AND DESCENDING GENTLY TO EARTH AGAIN—A DISTANCE OF SOME EIGHTY YARDS: THE "JUMPER" CONTROLLING HIS PARACHUTE IN ORDER TO MAKE A PERFECT LANDING.

which fills a specially-designed parachute and drives it up into the air until it reaches the point at which the force of the air current equals the downward pull of the "jumper's" weight. This point is known as the "ceiling" and varies with the weight of the "jumper" and the power of the motor. The parachute catapult can hurl a man some eighty-seven yards into the air. Once the "ceiling" is reached—and its height also depends on the force of ordinary wind currents—the parachute, with the "jumper" strapped to it, drifts in the wind out of the rising air current blown upward by the motor and floats downward, descending and landing in the same way as if the parachute-jumper had dropped from an aeroplane. In this way the novice masters the technique of parachute-control.

CORONATION YEAR: LONDON BUSY; WINDSOR WELCOMING AND PREPARING.



GEORGE IV.'S MAGNIFICENT GOLDEN IMPERIAL MANTLE FOR USE AT THE CORONATION OF KING GEORGE VI.: A BUSY SCENE AT THE ROYAL SCHOOL OF NEEDLEWORK.

King George VI. will wear the magnificent golden Imperial Mantle made for George IV., and also worn by George V., at his Coronation. As a rule, it is kept at Buckingham Palace; but it is now being reconditioned at the Royal School of Needlework. The Imperial Mantle worn by Edward VII., the other existing one, is in the London Museum. The garment is of religious significance and plays a part in the sacring of the King, forming a parallel to a bishop's cope.

Right: THE KING AND QUEEN GO INTO RESIDENCE AT WINDSOR CASTLE FOR THE FIRST TIME: THEIR MAJESTIES GREETED AT THE SOVEREIGN'S ENTRANCE.

On April 8, the King and Queen, accompanied by the Princesses Elizabeth and Margaret Rose, drove from Royal Lodge, Windsor Great Park, to take up residence at Windsor Castle for the first time since his Majesty's accession. They will reside there for a month. It was also the first time that the Court had been at Windsor since June 1935.

Right: THE ALMOST COMPLETED EXTERIOR OF THE ANNEXE FOR THE CORONATION—REVEALING THE SIMPLICITY OF ITS DESIGN IN HARMONY WITH THE ABBEY.

The scaffolding is now being removed from the Annexe at the West Door of Westminster Abbey and the striking simplicity of its design is revealed. It has been constructed of steel framing and wood infilling and the exterior is finished in plaster. The facade has been enriched with heraldic devices; and the building is surmounted by a flagstaff, topped with a crown, from which the Royal Standard will fly. It has been built under the direction of Sir James West, chief architect at the Office of Works.



THE KING GEORGE V. MEMORIAL AT WINDSOR TO BE UNVEILED ON ST. GEORGE'S DAY, APRIL 23: THE COMPLETED BASE; WITH THE CASTLE IN THE BACKGROUND.

King George VI. will unveil the memorial to his father at Windsor on St. George's Day, April 23. It has been designed by Sir Edward Lutyens and consists of a stone cenotaph surmounted by a representation of the royal emblems upon a cushion. The ends of the central block are semi-circular in form. On the steps will be inscribed "George V. First Sovereign of the House of Windsor." Two raised fountains will feed a rectangular basin of water in front of the cenotaph.—The new Portrait of King George V. (on the right) is being presented to Kensington by Sir William Davison and will be shown at the forthcoming exhibition of the London Portrait Society.



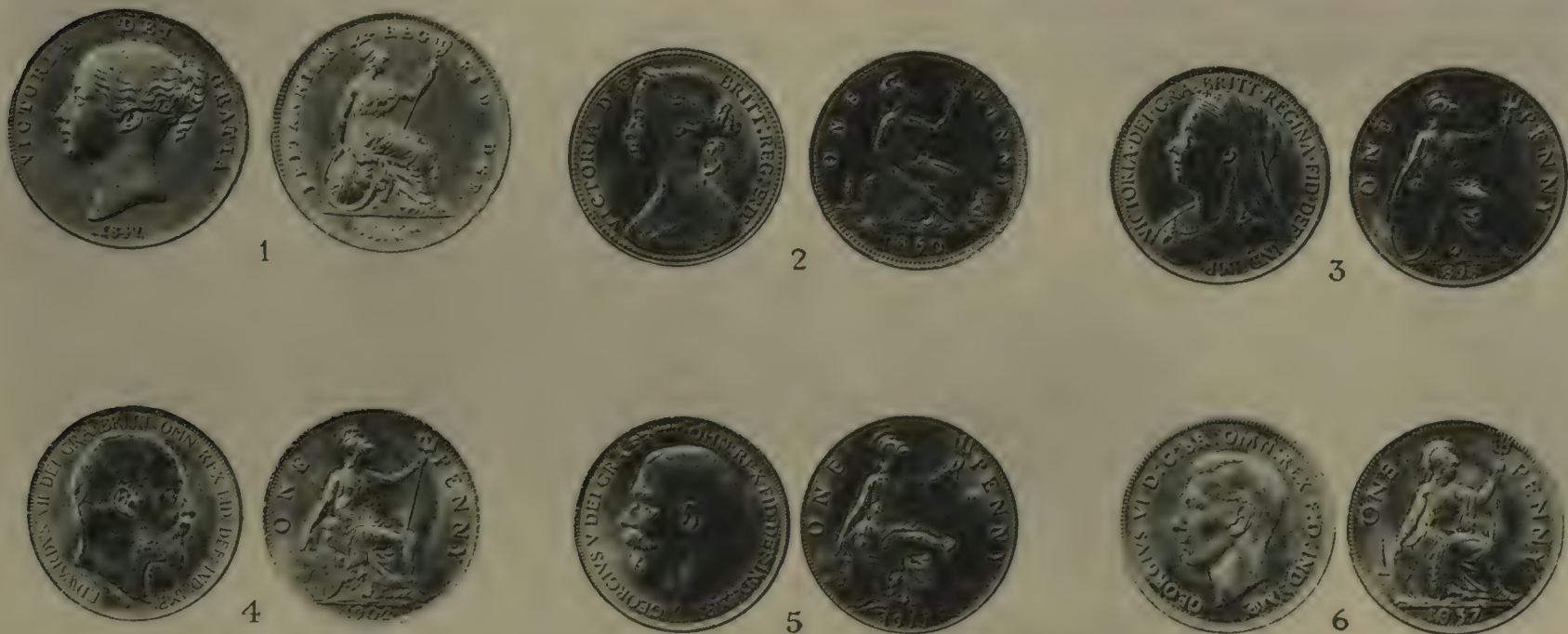
TO BE PRESENTED TO THE ROYAL BOROUGH OF KENSINGTON TO COMMEMORATE KING GEORGE'S VISIT DURING THE SILVER JUBILEE CELEBRATIONS: A PORTRAIT OF KING GEORGE V. BY MR. ERNEST MOORE.

THE NEW COINAGE: BRITANNIA'S LIGHTHOUSE RESTORED; OTHER FEATURES.

REPRODUCTIONS BY COURTESY OF THE ROYAL MINT (UPPER GROUP) AND FROM COINS LENT BY MESSRS. SPINK AND SON (LOWER GROUP).



NEW COINS OF KING GEORGE VI.: (1) THE KING'S HEAD AS IT APPEARS ON THE OBERSE OF EACH COIN; WITH THE REVERSES OF THE OTHER COINS—(2) SILVER CROWN PIECE; (3) SILVER HALF-CROWN; (4) SILVER FLORIN; (5) SILVER ENGLISH SHILLING; (6) SILVER SIXPENCE; (7) SILVER THREEPENNY PIECE; (8) SILVER SCOTTISH SHILLING, WITH SCOTTISH LION; (9) ADDITIONAL THREEPENNY PIECE 12-SIDED (THE FIRST COIN OF THE KIND IN BRITISH CURRENCY)—OF MIXED COPPER, NICKEL, AND ZINC, WITH THRIFT PLANT; (10) BRONZE PENNY, SHOWING BRITANNIA WITH THE LIGHTHOUSE RESTORED TO THE DESIGN, BUT NOT THE SHIP; (11) BRONZE HALFPENNY, WITH A SAILING-SHIP; AND (12) BRONZE FARTHING, WITH A WREN, THE SMALLEST BRITISH BIRD. (ALL ACTUAL SIZES.)



PENNIES OF GEORGE VI., AND THE THREE PREVIOUS COINAGES (OBERSE AND REVERSE IN EACH CASE); SHOWING CHANGES IN THE MARITIME EMBLEMS ON THE REVERSES: (1) A VICTORIA PENNY OF 1841, WITH THE SHIP OMITTED; (2) A VICTORIA PENNY OF 1860, WITH THE SHIP RESTORED AND A LIGHTHOUSE ADDED FOR THE FIRST TIME; (3) A VICTORIA PENNY OF 1895, WITH SHIP AND LIGHTHOUSE BOTH REMOVED; (4) AN EDWARD VII. PENNY, WITHOUT SHIP OR LIGHTHOUSE; (5) A GEORGE V. PENNY, WITHOUT SHIP OR LIGHTHOUSE, BUT SHOWING A SEA HORIZON; (6) A NEW GEORGE VI. PENNY WITH THE LIGHTHOUSE RESTORED, BUT NO SHIP. (ALL ACTUAL SIZES.)

There are several interesting features in the designs for the new coinage, especially on the reverse of the penny, specimens of which were issued by the Royal Mint to the banks on April 12. Describing them, the "Daily Telegraph" says: "On the reverse there is a lighthouse to the left of Britannia. This is a partial concession to a large body of public opinion which would have liked to see restored the lighthouse and ship in full sail, as on the pennies of the middle years of Queen Victoria's reign. Britannia has appeared on copper coins since Charles II., but it was much

later that the ship was introduced. In 1860, when the lighthouse was first included, the ship was restored. Both again disappeared from the later pennies of the Queen's reign, and this is the first time for over thirty years that either of the emblems has been used on our coinage." On the obverse of the new coins, his Majesty's head faces towards the left—the same direction as on George V. coins. This conforms with the custom of alternating the direction of the head in succeeding reigns, for, if coinage had been minted in Edward VIII.'s reign, his head would have faced right.

THE HARD-WORKING PERSON—COTMAN.

BEING AN APPRECIATION OF
"THE LIFE OF JOHN SELL COTMAN": By SYDNEY D. KITSON.*

(PUBLISHED BY FABER AND FABER.)

JOHN SELL COTMAN was spared few of the misfortunes with which eldritch hags uninvited to the font endow artists in whom genius and fear of the future are combined. Acknowledged for years now as a Master of the Norwich school, he knew fugitive honour in his own country and county; and had it not been for the patronage of Dawson Turner, Yarmouth banker, botanist, antiquary, writer, collector, and, one is bound to recognise, something of a pedant and a prig, he would certainly not

preoccupied with art; copying and originating. For a while all was promising. At eighteen Cotman exhibited in the Royal Academy for the first time; and the Society for the Encouragement of Arts, Manufactures and Commerce awarded him their "larger Silver Palette" for a drawing of a mill. Better, he could support himself—if only "as well as he might." He did pencil portraits of the Nortons and drawings offered in the print shops of Soho, for collectors and for the demurer girls of the Album age, who copied them "and hoped thereby to become proficient in the elegant art of painting in water-colour." As one of The Brothers headed by Girtin, he studied romantic landscape. He toured in Wales, gathering material.

Back in London in October 1802, he made monochrome drawings and small water-colours "suitable for sale over the counter"; at the same time devoting leisure to larger works for show. Then to an exploration of Yorkshire; the development of an individual technique; and—back in the Norwich neighbourhood—the beginning of the life-long patronage of Dawson Turner, his zealous wife and his estimable daughters.

So, to London again, where he wandered in the shades, seldom selling, painting in oils, and, soon, a retreat to Norwich: "In making it Cotman condemned himself unwittingly to a sentence of life-long drudgery as a drawing master." The prosperity and population of his native city were dwindling; nor was there there "that stimulus which such a nature as Cotman's required from other minds as highly gifted and as alert as his own." Yet, while his colleagues of the Norwich school realised that they must rely almost entirely on the teaching of drawing as a means of existence, he was obstinate. For the most part, his major creations were unsung and unsold. Yet his "Coloured Sketch of the Market-Place, Norwich, Taken from Mr. Cooper's," done in 1807, fetched three hundred and sixty guineas under the hammer in 1933—"a sum probably more than double that which Cotman was making in any of these years of his busiest and most distinguished output."

In January 1809 he married. Money was more necessary than ever. Six months after the wedding, he advertised "A Circulating Collection" of six hundred drawings for amateurs to copy—"Subscription Tickets, One Guinea." The idea—Ackermann had originated it some years earlier—fell upon stony ground, withered, and died within a few months; London did not respond to his drawings and he sought fame in etching. The Nobility and Gentry received with calm his proposals for publishing "Specimens of Architectural Antiquities of Norfolk."

Meantime, Dawson Turner planned to engage the industrious young man as "draughtsman-in-ordinary attached to his household at Yarmouth." Cotman was sorely tried. He wanted the £200 a year for teaching, "a great sum for an individual to make in that line"; but he was still ambitious and unwilling to divorce himself from individual endeavour. He had a brainstorm, "seemingly the first of a series destined to become more frequent and more grave as time went on"; but he accepted and was able to please himself as well as his exploiters; notably by etching.

"Mrs. Turner and her daughters were employed in the output of drawings and etchings for the illustration of the books which the master of the house was making up for the enrichment of his

collection." Cotman was the courier who led them on their excursions in the world of art. He also rubbed brasses and added to Turner's collection of pencil portraits when that worthy was Mrs. Leo Huntering.

In such manner, he served, slavishly, if willingly enough, until December 1823; through the dull days of lessons; the hard-travelling tours in Normandy, with and without Mama and the Young Ladies, during which he sketched assiduously in his patron's interest, not disdaining that camera lucida, Cornelius Varley's Graphic telescope, "by which a section of the object of vision is projected at right angles on to a sheet of paper, where it can be traced"; through the monotones of years by the Yare; through lack of opportunity to draw and paint as he wished, spells of exaltation and melancholy, decision and indecision; through home anxieties, lack of sales, the nightmare that he could not raise himself into notice or even above the prospects of a debtors' prison.

Then, still conscious of the fact that he must teach to live, but hopeful of free hours in which to "skirt off" and be himself, he set up as master again, pinning his faith to Norwich and Yarmouth. "... Private Lessons for finishing more advanced Pupils twelve guineas." The



JOHN SELL COTMAN IN ABOUT 1810: A PENCIL DRAWING BY CORNELIUS VARLEY.

In or about 1810, "Cornelius Varley, with the help of his 'graphic telescope,' made a pencil drawing—and inscribed it, 'Cotman of Norwich.'"

have obtained what local reputation he had. That he would have been happier as assistant to his father, the barber driven to haberdashery by Pitt's tax on wigs, is not in the least likely; but he had to pay to the full for his temerity in leaving the lather-brush and the yardstick for the painter's brush, the pencil, and the etching needle.

Opie warned Cotman senior: "Let him rather black boots than follow the profession of an artist"; but that the majority of "consultants" say when they are expatiating on the present state and possible future of their own crafts. And, in any case, the young Cotman had pledged himself to hitch his wagon to a star, not because he had hopes of seeing his chore done by the gods themselves, but because he felt that, at least, he might consort with those gods and share their vitality: "Excitement suits me," he wrote during a burst of optimism. "I die in a calm."

"It was inevitable that Opie's advice should be disregarded and that Cotman, in his seventeenth year, should go to London, to learn to be a painter. For he was an incorrigible artist in the making, possessed of that 'real and unconquerable passion for excellence' of which Opie spoke. Further, he was endowed by nature with exceptional mental ability, greater than was granted to most of those of his contemporaries who were better able to gauge the public taste and so to succeed in 'the precarious and uncertain profession of painting.' Yet, as the melancholy chapters which tell of his later life will show, Cotman's fate was 'to skulk through life as a drawing master and pattern drawer to young ladies.'"

His first employer in town was Rudolph Ackermann—the Ackermann who made Nelson's funeral car and produced "The Microcosm of London"—and at his Depository of Arts, in the Strand, he probably coloured aquatints for the ready retail market. Then he worked in the Adelphi Terrace house of Dr. Monro, an alienist

* "The Life of John Sell Cotman." By Sydney D. Kitson. With 157 illustrations. (Faber and Faber; 25s.)



DONE IN SEPIA BY COTMAN ON JULY 6, 1815: "PARHELION AT HUNSTANTON."

"His attention was for a moment diverted from ecclesiastical architecture by the sight of a solar halo, viewed over the Wash. He put the scene down on paper and added a description of it as follows: 'A Representation of that curious and beautiful Phaenomenon, the Parhelion as seen from the cliffs of Hunstanton, Norfolk, by the Rev. E. Edwards and Family and J. S. Cotman on July 6, 1815 from 7 to 7½ p.m. The objects above the figures are (1) St. Edmund's Chapel, (2) across the Wash—Boston Church Tower, (3) The Lighthouse. The centre of the upper circle was the zenith and each was strongly charged with prismatic colours, the order of them being reversed alternatively.'"

Reproductions from "The Life of John Sell Cotman" by Courtesy of the Author and the Publishers.



WHEN NAPOLEON ABDICATED—AND WAS BURNT IN EFFIGY: "BONFIRE AT YARMOUTH FESTIVAL"—AN ETCHING BY COTMAN.

"When Napoleon abdicated in 1814 there was rejoicing throughout England, and nowhere more than at Yarmouth, where the shipping trade had been so severely hampered by the war." Cotman gave his services as illustrator of a volume by Cory. "... There is a magnificent soft-ground etching of the bonfire ablaze.... Great clouds of smoke roll away from the half-burnt pile where the figure of Napoleon and the emptied tar barrels still hang and invite the flames to their destruction."

enterprise was sickly and faded into failure: painting in water-colours was less one of the Accomplishments. Cotman confessed in 1825 that his creditors were pressing, that his "entire income from teaching was about £150 a year, while his paintings were at most a shadowy asset." He applied for the post of drawing master at the School of Military Engineering at Chatham, but the committee, very naturally, sought a staid tutor for teaching mechanical and architectural drawing to cadets!

Cotman crept back to Norwich crestfallen. "Many times he must

[Continued on page 690]



HENRY VIII, FOUNDER OF BRITISH SEA-POWER.

ROME'S FAMOUS HOLBEIN PORTRAIT OF THE KING, WHO WAS BORN IN THE TUDOR PALACE, AT GREENWICH, ON WHOSE SITE THE NEW NATIONAL MARITIME MUSEUM STANDS.

This month H.M. the King opens the National Maritime Museum at Greenwich; and, that being so, it is of moment to note here that the country's new treasure-house is linked with the history of the Royal Navy not only by the relics contained within it, but by other bonds. For one thing, it stands practically on the site of the old Palace at Greenwich, in which Henry VIII. was born; and Henry VIII. was probably the first English statesman to make sea-power a prime object of policy. He was one of the many British monarchs who have taken the keenest interest in their fleet. Above all, he armed it with the then recently invented heavy muzzle-loading gun. These guns were so weighty that they had to be mounted on the lower, or cargo, decks; but they resulted in the development of real fighting ships capable of firing broadsides that could smash the hull and rigging of an opponent,

instead of being dependent upon man-killing weapons and boarding. Superior gun-power and shooting have dominated British Naval thought practically without interruption ever since; right down to the days of Sir Percy Scott and the battleships of our own time. The ships of Henry VIII., unlike those of his father, were built exclusively as fighting ships, and soon after he came to the Throne the "Mary Rose," the first of the long line of British battleships, was laid down. Henry had ample funds from the plunder of the Church and he proceeded to construct eighty-five "king's ships," great and small. Of these, the "Henri Grace à Dieu" ("Great Harry") was the most magnificent and powerful ship of her time. He also formed the first central navy office for the administration of the fleet. The Holbein portrait reproduced here is in the National Gallery at Rome.

Kenya Landscapes by the Duchess of Gloucester: Sun-Steeped Regions of Dazzling Light and Clear Distances.

REPRODUCED FROM THE ORIGINAL WATER-COLOURS; BY SPECIAL PERMISSION OF H.M.H. THE DUCHESS OF GLOUCESTER.



"FROM THE GAME WARDEN'S HOUSE, MERU."



"PODO TREE, KAPSILIAT."



"TROUT STREAM NEAR MERU."



"MOUNT KENYA FROM SIR PYERS MOSTYN'S FARM."

H.R.H. the Duchess of Gloucester is an accomplished artist, and before her marriage she had painted many charming water-colours in Kenya, which she knows very well. As Lady Alice Scott, she paid several long visits to her uncle and aunt, Lord and Lady Francis Scott, at Deloraine, their beautiful home in that country. A number of her Kenya landscapes were given in black and white in our issues of September 7 and November 9, 1935. Our present reproductions reveal her remarkable skill as a colourist. The qualities of her art were well defined in an appreciation published in connection with the second of her two exhibitions held in London a few years ago,

at Walker's Galleries. "In Kenya," said the writer, "the difficulties in the way of reproducing the effect on which the eye rests are greatly increased by two factors with which the water-colour artist in England has not to contend. The first is the vertical sun which casts no shadow, and the second is a clarity of atmosphere which presents distances at only a fraction of their real value. . . . The shadowless effects are very truthfully represented in Lady Alice's views of Equatorial Africa, as also are the more difficult effects of false distances." Kenya people who saw her exhibitions declared that she had been highly successful in rendering the aspect of the country.



PEOPLE IN THE NEWS: PERSONALITIES AND EVENTS OF THE WEEK.

**MR. ALGERNON ASHTON.**

Musical composer. Died April 10, aged seventy-seven. Professor of the pianoforte at Royal College of Music, 1885-1910; London College of Music since 1913. Wrote nearly 3000 letters to the Press. Published about 170 works, including 220 songs and eighteen sonatas for various instruments.

**MR. J. D. GILBERT.**

Elected chairman of the Thames Conservancy Board in succession to Lord Desborough. Aged seventy-three. Has been a Thames Conservator since 1901 and has represented the P.L.A. on the Conservancy since 1925. Is Chairman of the River Committee of the Port of London Authority. M.P. for Central Southwark, 1918-24.

**GUNNER A. P. SULLIVAN.**

A member of the Australian military contingent in London for the Coronation. Died as the result of a fall in the street on April 9; aged forty-one. A bank manager at the Casino, Manly, New South Wales. Awarded the V.C. for saving four men from drowning when serving with the Royal Fusiliers in North Russia, 1919.

**MR. RALPH INCE.**

Film actor and director. Killed in a motor accident on April 11; aged fifty. Spent three years in England and made twenty films for Warner Brothers' First National at Teddington. Acted in "Little Caesar," "The Star Witness," "The Mouthpiece," and many other thrillers. Specialised in sinister parts.

**MR. K. LEE GUINNESS.**

Racing motorist and keen yachtsman. Died April 10; aged forty-nine. One of the first amateurs to take up motor-racing seriously after the war and for several years leading driver in the successful Sunbeam and Talbot-Darracq racing teams of which Sir Malcolm Campbell and Sir Henry Segrave were also members.



TO SUCCEED LORD BRABOURNE AS GOVERNOR OF BOMBAY: MR. ROGER LUMLEY.

The appointment of Mr. Lumley to succeed Lord Brabourne as Governor of Bombay was announced on April 10. He will go to Bombay early in October. He was M.P. for Kingston-upon-Hull, East, 1922-29, and York, 1931 and 1935. Has been Parliamentary Private Secretary to Mr. Eden since 1935.



THE FIRST STATE VISIT OF A CANADIAN GOVERNOR-GENERAL TO THE U.S. PRESIDENT: LORD TWEEDSMUIR AND THE OFFICIAL PARTY AT THE WHITE HOUSE, WASHINGTON.

Lord Tweedsmuir, Governor-General of Canada, arrived in Washington on March 30, on a visit which was described as purely social. The chief events of this memorable visit are mentioned under a photograph of Lord Tweedsmuir at the Unknown Soldier's tomb on "Our Notebook" page. From left to right in the above photograph are Captain Paul Bastedo, White House Naval Aide; Lord Tweedsmuir; Mrs. Roosevelt; Lady Tweedsmuir, President Roosevelt; and Colonel E. M. Watson, Military Aide at the White House.



ONE OF THE GREATEST EDUCATIONISTS OF HIS TIME: SIR HENRY HADOW.

Died April 8, aged seventy-seven. As chairman of the consultative committee of the Board of Education which carried out investigations between 1924 and 1933, was responsible for issuing three reports, the first of which became known as "The Hadow Report," and has had incalculable influence on educational matters.



ADEN PROCLAIMED A COLONY: SIR BERNARD REILLY ARRIVING TO TAKE THE OATH OF ALLEGIANCE AS THE FIRST GOVERNOR AND COMMANDER-IN-CHIEF.

Following the inauguration of the new Constitution of India, Aden was proclaimed a Colony on April 1. Sir Bernard Reilly, the former Chief Commissioner, took the oath of allegiance to the King as the new Governor before Judge Constantine. He was escorted by Aden Protectorate Levies mounted on camels. Messages were read from the King and the Viceroy of India. The proceedings were watched by thousands of Arabs, Indians, and Somalis.



THE DANISH PRIME MINISTER'S VISIT TO ENGLAND: HR. STAUNING PHOTOGRAPHED ON HIS ARRIVAL AT LIVERPOOL STREET; WITH THE DANISH MINISTER (RIGHT).

Hr. Thorwald Stauning, the Danish Prime Minister, arrived in London on April 6. He was welcomed at Liverpool Street Station by the Danish Minister, by Sir Geoffrey Fry, and officials from the Foreign Office. The prime object of his visit was to open the reconstructed premises of the Danish Club in Knightsbridge. In addition, he called on Mr. Eden on April 8, and, doubtless, discussed trade relations. He was also received by Mr. Baldwin at 10, Downing Street.

A WINDOW ON THE WORLD: PICTORIAL NEWS FROM FAR AND NEAR.



BRITAIN'S MOST POWERFUL BATTLE-CRUISER SENT TO THE BAY OF BISCAY, AS THE RESULT OF THE CRITICAL SITUATION OFF BILBAO: H.M.S. "HOOD."

The battle-cruiser "Hood," the world's largest warship, which left Gibraltar on April 10, arrived off St. Jean de Luz, near the Franco-Spanish border, on the evening of April 12. This move followed General Franco's statement that vessels attempting to enter Bilbao with food would be stopped. Later, Mr. Baldwin stated that the Government would not tolerate any interference with British shipping.



A BOARDING-Raft FOR FLYING-BOATS: TESTING IMPERIAL AIRWAYS' NEW DEVICE FOR EMBARKING PASSENGERS ON THEIR HUGE "EMPIRE" TYPE MACHINES.

The new boarding-raft for Imperial Airways' big "Empire" flying-boats was tested recently at Hythe, Southampton. The use of a raft in connection with flying-boats is an altogether novel idea. The raft is built of steel drums and weighs 35 tons. Passengers are embarked from speed-boats that run alongside the raft; thereby obviating the danger of damage to the aircraft's delicate plating by the launches.



TO HEAD THE NEPALESE CORONATION DELEGATION TO ENGLAND: THE RULING MINISTER INSPECTING AN INDIAN GUARD OF HONOUR BEFORE HIS DEPARTURE FROM BOMBAY.

General Sir Kaiser Shum Shere Jung, ruling Minister in Nepal, sailed recently from Bombay for the Coronation festivities, as head of the Nepalese delegation. He brings with him an ancient Order of Nepal which is to be given to the King-Emperor. King George is also to have the Nepalese title of Rajanya—the highest Nepalese title—conferred upon him. It is understood that the ruling Minister is bringing a diamond worth £100,000 which he will wear during the Coronation festivities.



THE DISASTROUS FIRE AT THE CASINO AT WIMEREUX: THE WRECKED BUILDING, WHICH WAS WELL KNOWN TO ENGLISH VISITORS.

The Casino at Wimereux, a watering-place, near Boulogne, much patronised by English visitors, was wrecked by fire on April 7. The fire was rendered more fierce by a strong wind. In the end, however, the damage was limited to the central "salle de spectacle," the wings of the building being saved. The cause of the fire was unknown.



THE FUNERAL OF THE V.C. OF THE AUSTRALIAN CORONATION CONTINGENT WHO WAS KILLED ACCIDENTALLY IN LONDON: THE COFFIN OF GUNNER SULLIVAN, ON A GUN-CARRIAGE.

The funeral of Gunner A. P. Sullivan, V.C., a member of the Australian Coronation Contingent, who lost his life in a street accident in Birdcage Walk, took place, with full military honours, on April 13. The coffin was borne on a gun-carriage. The Guards band marched in the procession, together with other members of the Australian Coronation Contingent and representatives of the Rhodesian Coronation Contingent. A number of English V.C.s also attended, as well as a number of distinguished persons.



"ANGELICA," THE PLAY BY LEO FERRERO, A SON OF PROFESSOR GUGLIELMO FERRERO, THE HISTORIAN, PRODUCED AT THE WESTMINSTER: COLIN KEITH-JOHNSTON AS ORLANDO (LEFT) AND WALTER HUDD AS THE REGENT.

"Angelica," a play by the late Leo Ferrero, the son of the Italian Historian Professor Guglielmo Ferrero, who has frequently contributed articles to "The Illustrated London News," was produced by the Stage Society at the Westminster Theatre on April 11. It may be described as a light-hearted political satire, in which Orlando rescues a rather unwilling Angelica from the clutches of the tyrannical Regent of a fantastic country.

BEKONSCOT, THE LILLIPUT TOWN IN BUCKS:

ADDED AMENITIES—CHURCH, CONVALESCENT HOME, AND COUNTRY CLUB.



AN ADDITION TO THE MANY AMENITIES OF BEKONSCOT: A LITTLE VISITOR WATCHING THE COUNTRY CLUB BEING PREPARED FOR THE SEASON.



SHOWING TENNIS-COURTS, BOWLING-GREEN AND GOLF-COURSE: ANOTHER VIEW OF THE COUNTRY CLUB, WHICH COVERS 600 SQUARE FEET.



RECALLING THE HARD WINTERS OUR GRANDFATHERS ENJOYED: THE SMALL MODEL OF THE CHURCH, WHICH IT IS HOPED TO ERECT IN BEAconsfield AS A MEMORIAL TO THE LATE G. K. CHESTERTON (FROM DESIGNS BY GILBERT SCOTT), LYING UNDER A BLANKET OF SNOW.



RECENTLY ADDED TO BEKONSCOT, THE MINIATURE TOWN: AN INTERESTING MODEL OF THE PROPOSED MEMORIAL CHURCH TO THE LATE G. K. CHESTERTON.



UNDER CONSTRUCTION: THE BEKONSCOT CONVALESCENT HOME, WHICH IS A MODEL BUILDING WITH SUN-TRAP WINDOWS AND LONG OPEN BALCONIES.

Bekonscot, the famous miniature town which Mr. R. R. Callingham, indulging in an unusual hobby, has built in his garden at Beaconsfield, has been visited by thousands of people, who have been delighted with the tiny model railway, docks, airport, road-house, and buildings. Their interest has directly benefited charity, for a small charge is made and the proceeds are administered by the Bekonscot Model Railway and General Charitable Association. The trains were run for the first time this year on March 26, and will continue to be run on every Sunday, Bank Holiday, and the first Saturday of each month. The Garden is open to

visitors at all times. During the winter several new buildings have been added to the town, including a Country Club, which covers an area of about 600 square feet, with tennis courts, bowling green, croquet lawn, and a seven-hole golf course; a Convalescent Home; and a new church which is a small model of the building which it is hoped to erect in Beaconsfield as a memorial to the late G. K. Chesterton, one of Beaconsfield's best-known residents, from designs by Gilbert Scott, and with stained-glass windows by J. E. Nuttgens. It is not altogether surprising that Bekonscot has many "grown-up" visitors, besides children.

A SIGNIFICANT MILITARY REVIEW IN CHINA.



PONIES AS CAVALRY CHARGERS: A REGIMENT OF THE NORTH-WEST SUIYUAN CAVALRY APPROACHING THE SALUTING-STAND (IN LEFT BACKGROUND) AT A CHINESE MILITARY REVIEW ON THE BORDER OF INNER MONGOLIA.



A MACHINE-GUN UNIT (WITH SEVERAL MACHINE-GUNS VISIBLE BEHIND AND ABOVE THE FRONT RANK) IN THE REVIEW OF THE SUIYUAN FRONTIER NORTH-WEST ARMY: THE TROOPS PASSING THE SALUTING-STAND.



ON THE SALUTING-STAND, WITH A LARGE PORTRAIT OF CHIANG KAI-SHEK IN FRONT: GENERAL FU TSO-YI (EXTREME LEFT); GENERAL YEN HSI-SHAN (FOURTH FROM LEFT), AND MR. WANG CHING-WEI (FIFTH FROM LEFT).

The military review illustrated above took place during March in Suiyuan, the North-West Frontier of China, to commemorate those who fell in recapturing Peilingmiao, the capital of Inner Mongolia, last November, from Japanese-aided troops of Manchukuo. In view of the importance of this frontier to China, and the possibility of renewed attack, Mr. Wang Ching-wei, Chairman of the Central Political Council, attended the review as personal representative of Marshal Chiang Kai-shek, accompanied by General Yen, Commander-in-Chief of the Shansi-Suiyuan armies. Mr. Wang Ching-wei inspected the troops and delivered a patriotic speech. He declared that the heroism of the Suiyuan defenders in repulsing foreign invaders had awakened the Chinese nation from its lethargy. The spirit of the nation had been at a low ebb, but the situation had completely changed since the outbreak of the Suiyuan crisis. With the heroic defence put up by Chinese troops, the national consciousness was again roused to a high pitch. Above all, he urged the Chinese people to maintain their struggle for national existence, and never allow their enemies to trespass on China's territory.

A SIGNIFICANT BY-ELECTION IN BELGIUM.

The great by-election in Brussels, in which the Prime Minister, M. Paul Van Zeeland, opposed the Rexist leader, M. Degrelle, in a political duel forced-on by the latter, resulted in an overwhelming triumph for the Premier, by 275,840 votes to 69,242. While not expecting to win, the Rexist had hoped to increase largely the percentage of their votes. In this, however, they were disappointed, for they polled 4479 votes fewer than in the last election in May 1936, while M. Van Zeeland increased the Government vote by 56,416. Thus the Belgian form of Fascism was decisively defeated. A great factor in the result was a pronouncement by the Archbishop of Malines, Roman Catholic Primate of Belgium. M. Degrelle had said: "If there were the least doubt concerning us, the Archbishop of Malines would speak. Since our case is clear, he leaves liberty of choice to all Catholics." Thus challenged, the Archbishop issued a strong condemnation of Rexistism as "a danger for the country and the Church." Before the election there was a vigorous poster campaign. The wording was usually duplicated, in Flemish and French.



OFFICES OF THE REX—THE BELGIAN FASCIST PARTY—CLOSED AFTER THE FIRST FEW RESULTS OF THE TEST ELECTION HAD BEEN ANNOUNCED: A STREET SCENE IN BRUSSELS ON THE POLLING DAY.



THE BELGIAN PREMIER, WHO GAINED AN OVERWHELMING VICTORY OVER THE REXIST LEADER, M. DEGRELLE, IN THEIR ELECTORAL DUEL: M. VAN ZEELAND LEAVING A POLLING STATION AFTER RECORDING HIS OWN VOTE.



AN IRONIC EXAMPLE (IN THE VAN ZEELAND INTEREST) OF THE ELECTORAL POSTER CAMPAIGN: A MULE (RIGHT) PLACARDED "I VOTE FOR DEGRELLE," FOLLOWED BY A DONKEY PLACARDED "BECAUSE I AM AN ASS."

The World of the Kinema.

By MICHAEL ORME.

FILMS OF IDEAS AND OF ACTION.



MARGARETE KLOSE.



GINA CIGNA.



GIOVANNI MARTINELLI.



KIRSTIN THORBORG.



GEORGES THILL.

TO a large contingent of film-goers the kinema is still limited to a place of easy entertainment, of romantic relaxation and emotion moulded to popular demand. To them the landmarks of progress are those of technical and mechanical achievement, and they are apt to draw a strong line of demarcation round the province of filmic fare, regarding any attempt to thrust beyond those frontiers as an invasion of the realm of the "highbrows." In the face of their distrust, it takes courage for the films to grow up. Yet two recent pictures have unequivocally championed the cause of adult entertainment: "The Good Earth," at the Palace Theatre, and "Winterset," at the Regal.

The former balances its uncompromising severity by the vast size of its canvases and the sensational realism of episodes that punctuate its study of peasant life in China. Therefore it will be more readily accepted by the general public than the harder "Winterset," but both, to my mind, are important to the advance of screen-drama.

The adaptation of Mrs. Pearl Buck's famous novel "The Good Earth" took nearly four years to make, in China and in Hollywood, at a cost of half a million pounds. Armies of Chinese coolies, village, town, and farm, to say nothing of fields rich with rippling corn or stripped by the drought to a dead expanse of cracked and brittle crust, scenes of desperate harvesting beneath the lashing rain, of revolution and loot, and the defeat of a plague of locusts—of such are the mighty backgrounds to a story, stated with a Biblical simplicity, of a Chinese "little man" and his submissive wife in their early struggles and their rise to wealth. Their dependence on the land, to which they cling tenaciously, is devoid of joy. Nature is rather an enemy to be defied and worsted—at most to be placated by the intervention of the gods—than a friend. This may be the attitude of the Chinese farmer, but it creates a depressing atmosphere which the occasional boyish swagger of the husband in moments of success does not dispel. Nevertheless, "The Good Earth," directed with unswerving integrity by Mr. Sidney Franklin, possesses the elements of greatness. It is powerful, and it rings true. Mr. Paul Muni's portrait of the peasant-farmer is finely done. His stoicism is vulnerable; defeat bewilders his childlike mind, good fortune unbalances his judgment. He is thus more human and more lovable than his patient wife, in whom the Austrian actress, Miss Luise Rainer, submerges her personality. The infinite capacity for suffering of this one-time slave-girl, humbly accepting the honour of wifehood, is expressed with a reticence that renders her remote and dims her mentality. These two dominate the action of a picture wherein an intimate study of one small household is impressively framed in an almost documentary actuality.

"Winterset," adapted from a prize play by Mr. Maxwell Anderson, derives its title, I imagine, from the old word "Winter-settle," a winter dwelling. And, indeed, the grey, rain-sodden alleys of the Brooklyn riverside tenements have a bleak and bitter quality that explains the title. This picture might come under the heading of gangster-drama, since it deals with crooks and crime, but beneath its ruthless surface lies a drama of obsessions. Fear, remorse, and the avenging of a great miscarriage of justice drive the protagonists relentlessly and with tragic violence almost to the climax, where a happy ending, ingeniously contrived, makes one concession to popularity. The other is a continuous use of "background music," which invades the sombre atmosphere with its melodramatic emphasis. Nevertheless, the acting by several members of the original cast—notably Mr. Burgess Meredith, a *jeune premier* of remarkable intelligence and individuality, Mr. Eduardo Cianelli, as the sinister killer, and Miss Miriamne Margo, a little flower of the slums—cuts through the orchestral embroideries to plant the theme of human suffering with complete veracity.

No division of opinion as to genuinely kinematic subjects will be occasioned by two more recent productions, for both "Elephant Boy," at the Leicester Square Theatre, and "Lloyd's of London," at the Gaumont,

Haymarket, conform to all the rules of popular entertainment on a grand scale. The first, a London Film made under the aegis of Mr. Alexander Korda, is an adaptation of Mr. Rudyard Kipling's story "Toomai of the Elephants," directed by Mr. Robert Flaherty and Mr. Zoltan Korda. It owes its authenticity of background to many months of preparation in the State of Mysore, during which the Maharaja's stables furnished both an elephant of gigantic size and a small, slim boy, Sabu, destined to play Toomai with irresistible charm. At first encounter he was, to use Mr. Flaherty's words, "terribly shy and rather pathetic." But this twelve-year-old descendant of a line of mahouts had a way with elephants, and the first expedition to a jungle location proved his mettle. Whatever may have released him from his early inhibitions, Sabu has responded to his director's demands and proves himself a born actor, whether perched aloft on his magnificent mount, gently admonishing it in his soft, husky voice, or pleading with the natives for its life when the great elephant has been goaded into a royal rage by a vindictive mahout. Toomai, it will be remembered, realises his dream of becoming a hunter after helping Petersen Sahib's round-up of a herd of wild elephant for the Government. His adventures carry him through the jungle on the back of his beloved Kala Nag to the clearing where he sees, awe-stricken and amazed, the "dance" of the elephants. Here indeed is material fashioned for the kinema and for Mr. Flaherty to revel in. From first to last his sense of pictorial values is evident, and in the final drive of the vast herd through torrent and jungle, the boldness of his vision and a clever use of sound bring the hunt to the screen with immense and rousing realism. "Elephant Boy" captures the spirit of the jungle in its scenic splendour. It strikes a very human note in little Toomai's griefs, but on the whole its outline is big, sweeping, and monumental, as befits a saga of the elephants.

Hollywood has dipped into the lucky bag of English history once again, to find in the growth of the insurance business of Lloyd's a pendant to "Clive of India" and another handsome tribute to British patriotism. "Lloyd's of London," a Darryl F. Zanuck production, directed by Mr. Henry King, weaves romantic fiction into the activities of Lloyd's from their beginnings in the coffee-house rendezvous of merchants and shipowners to their vicissitudes during the Napoleonic Wars. It ends with the passing of Nelson's funeral procession. Thus a great chapter of history is embraced in the story of Jonathan Blake, of his love for Lady Elizabeth Stacy, most unfortunately married to a rogue, and of his heroic hoax, whereby he anticipated the victory of Trafalgar by several days in order to restore confidence at Lloyd's and avert the division of Nelson's fleet. The play is well devised to carry the erstwhile humble lad (played in youth by young Freddie Bartholomew) into picturesque adventure, and, later, as a handsome young buck, into elegant society. It is, moreover, developed with some tension in a convincing reconstruction of London life that is flavoured with famous names and lavishly staged. It draws its vitality, however, from the ever-present *leit-motif* of the fluctuating fortunes, the anxieties, amenities, and successful transactions in the house of Lloyd's.

These scenes of crowded traffic are admirably handled by the director, lively, well varied, and interesting both in themselves and in their echo of momentous events. The late Sir Guy Standing's fine characterisation of Angerstein, a pillar of Lloyd's and young Blake's patron, is the solid pivot of the turning wheels of fortune, and Mr. Tyrone Power, in his first stellar part on the screen, cuts a gallant figure as the hero. He has a quiet strength that justifies his authority at Lloyd's, albeit he looks nowhere near the age he must have been when the friend of his boyhood, Horatio Nelson, dies. Miss Madeleine Carroll is lovely in her period dresses—more is not required of her—and Mr. George Sanders is a supercilious, smiling rascal of the first water, whilst Mr. C. Aubrey Smith contributes a delightful cameo of naughty "Old Q" to this well-acted, semi-historical picture.



RUDOLF BOCKELMANN.



EVA TURNER.



BERTRAND ETCHEVERRY.



MARIA MULLER.



DINO BORGIOLI.

The Coronation Season of International Opera opens at the Royal Opera House, Covent Garden, on April 19. Seven different operas will be produced during the first three weeks of the season; and two cycles of Wagner's "Der Ring des Nibelungen" will be given. The London Philharmonic Orchestra will accompany throughout, under the batons of Sir Thomas Beecham, Wilhelm Furtwaengler, Fritz Reiner, Philippe Gaubert, John Barbiroli, Francesco Salvi, Albert Wolff, and Eugene Goossens, who will conduct his own new opera, "Don Juan de Manara." For the first time, the Paris Grand Opéra and Opéra Comique will collaborate in the Covent Garden season. They will present their entire company in "Ariane et Barbe-Bleue" (a first production in London), "Alceste," and "Pelléas et Mélisande." The portraits published on this page are of some of the International artists who are appearing.



THE WORLD OF SCIENCE.



THE BRIDLINGTON SPERM-WHALE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I WOULD have given a great deal to have seen the sperm-whale stranded at Bridlington just over two months ago (Fig. 1); not so much because this gigantic species is rarely to be seen in the flesh at such close quarters, as because among the whale tribe it is of quite peculiar interest, and it may well be that the heavy toll levied on its numbers by the whaling industry will bring about its extinction before many questions concerning its structure can be further investigated.

Though attaining, in the males, to a length of over 60 ft., it is by no means the largest living mammal, for this distinction belongs to Sibbald's rorqual, which may exceed 100 ft. The female sperm-whale is about half the size of the male. The general appearance of this animal is well shown in Fig. 2. Perhaps its most outstanding features are the absence of the dorsal fin and the great truncated snout. The head, indeed, shows many singular features, not only in regard to its external appearance, but in the skull, which differs profoundly from that of any other whale. Externally, it displays but a single nostril, on the left side of the head and at the top of the extreme end of the snout, and it leads into a long tube running backwards to the centre of the skull, where it dips sharply down to enter the nasal aperture of the skull, and thence

yet enough can be said to convey a useful conception of the amazing transformation it has undergone. Inspect, in the nearest museum, a human skull; and it will be noticed that this is roughly globular in form, with the aperture for the exit of the spinal cord on its under-surface. The great bone which takes part in forming the upper border of this aperture is more or less saucer-shaped,

Why should the upper end of this left pre-maxilla retain its vitality after its separation from the main shaft? No one has yet attempted to solve that problem. That its vitality is being slowly undermined is shown by the fact that its upper border bears a great, jagged notch and is shorter than the oar-shaped plate on the opposite side.

And now a word as touching "spermaceti" and ambergris. The first is, as I have said, a peculiar kind of "blubber," lodged, in part, in this armchair cavity, the rest extending forward to the end of the snout. Commercially it was highly prized when "spermaceti candles" were used for lighting purposes. It differs from all other animal oils in consisting of waxes, not fats, and furnishes a valuable oil for some kinds of lubricating purposes. Ambergris is a waxy "concretion" formed in the alimentary canal. It is a concretion formed largely of the horny beaks of cuttlefish. Its value in perfumery is shown by the fact that its market price is commonly about 40s. an ounce!

The nearest relation of the sperm-whale is the "pigmy sperm-whale, or lesser cachalot" (*Kogia breviceps*). This has a wide geographical distribution in the Indian and Southern Oceans and the North Pacific. Though, anatomically,



1. DWARFING THE MEN STANDING BESIDE IT: THE SPERM-WHALE STRANDED AT BRIDLINGTON.



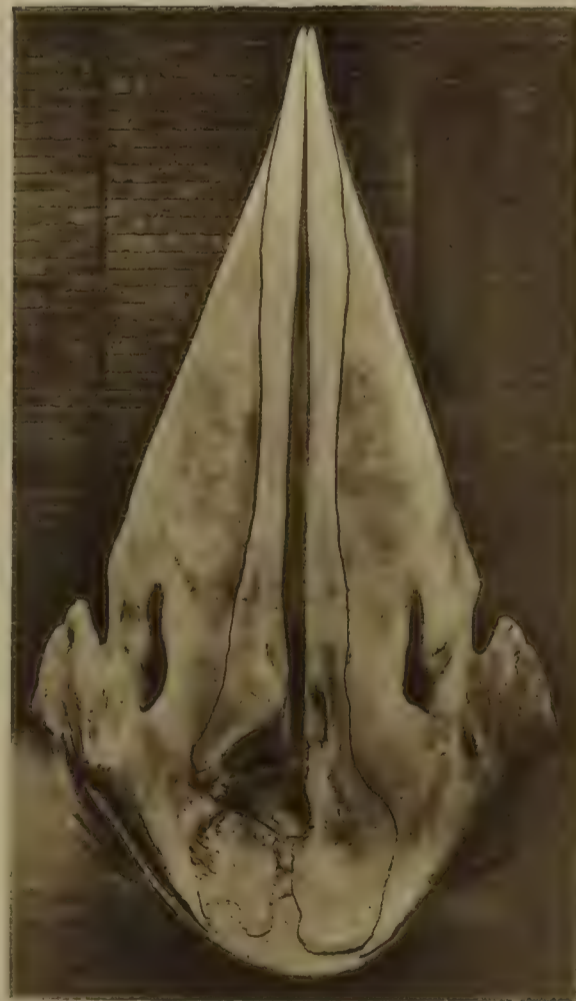
2. SHOWING THE ABSENCE OF THE DORSAL FIN; AND THE HUGE HEAD, WHICH CONTAINS A MASS OF SPERMACETI: A MALE SPERM-WHALE WITH A SHARPLY TRUNCATED SNOUT PROJECTING BEYOND THE END OF THE LOWER JAWS, WHICH ALONE BEAR WELL-DEVELOPED TEETH.

to the lungs. The right nostril, and its passage, have become suppressed. This is a very singular fact, as yet unaccounted for. On its backward course this tube pierces an enormous mass of a peculiar kind of "fat," or "blubber," known as "spermaceti," which is, or was, of great commercial value. To the precise nature of spermaceti I must return presently. Just now I want to fix attention on the peculiarities of this great head. In the first place, this snout, pear-shaped in section, projects beyond the lower jaw, which is lodged, as it were, in a deep trough running back for the whole length of the mouth, and armed with a long series of great, cylindrical teeth, fitting into sockets on each side of the roof of the mouth. But the upper teeth are reduced to mere vestiges buried in the gum.

The peculiarities of the dentition here, as in all other cases of tooth-bearing jaws, are governed by the nature of the food and the part they have to play in dealing with that food while it is in the mouth. In the case of the sperm-whale, this consists mainly of octopuses and their more active, free-swimming cousins the "squids," some of which are of enormous size. These creatures swim in vast shoals, far below the surface. All that the teeth have to do is to hold such slippery bodies while they are being passed backwards to the throat. Hence, so little work falls to the upper teeth that they slowly vanished, from disuse. In those near relations of the sperm-whales, the ziphioid, or "beaked-whales," which feed after a like fashion, the teeth have vanished altogether, save in the old bulls, which retain a single pair, or at most two pairs, at the end of the lower jaw or near the middle thereof. But what function they serve is problematical.

But by far the most remarkable aspect of this animal is its skull (Fig. 3). And though this, unfortunately, cannot be effectively described to those who have no working acquaintance with the structure of the skull in mammals,

and joins a pair of great plates, concave on their inner surfaces, to meet in the middle line, where they join the frontal-bone, or that which forms the forehead. Now, in the sperm-whale the bone which forms the upper boundary of the aperture for the spinal cord rises vertically and expands on each side to form an enormous flat shield, while the pair of bones, or parietals, forming the lateral walls of the skull have been so squeezed between this upstanding plate and the frontals as to have become practically non-existent. But more than this. When we turn to the front of the skull to survey the bones of the face, we find a condition the like of which is to be found in no other skull whatsoever! We are faced with a huge cavity, which may be likened to an enormous armchair. Careful examination will show that its sides are formed by a backward and upward growth of the maxilla—the bone which, in ourselves, for example, bears the "crushing teeth," or molars; while on the right side there will be seen, near the middle line of the skull, a long, oar-shaped plate of bone rising almost to the upper limit of the "chair-back." A similar but more irregularly shaped plate pairs with this on the opposite side of the skull, but it is broken off sharply at its lower end to form a sharp, projecting ledge of bone overhanging the aperture through which the breathing-tube passes. The formation of this aperture has cut through its remaining portion, which, as on the right side, is continued forwards as a long beam to the end of the snout. These two "beams" are the "pre-maxillæ," and in the human and other skulls bear the incisor, or "cutting" teeth. No adequate idea can be obtained of the astonishing "remodelling" which this skull has undergone until an actual skull is examined and compared with, say, a human skull or that of a sheep or dog. Here, indeed, is an example of the amazing malleability of living tissues even in dense bones, in response to the stresses and strains they are called upon to bear.



3. ILLUSTRATING THE GREAT ARMCHAIR-LIKE BASIN WHICH IS FILLED WITH SPERMACETI AND THE TWO REMARKABLE "PRE-MAXILLÆ"—THAT ON THE LEFT SIDE HAVING ITS UPPER END CUT OFF BY THE PIERCING OF THE POSTERIOR NOSTRIL, SEEN AS A LARGE HOLE, WITH A PROJECTING SHELF BEHIND IT: THE UPPER SURFACE OF A SPERM-WHALE'S SKULL.

evidently closely related to the great sperm-whale, it bears no external resemblance thereto, and does not exceed a length of 10 ft. Among its more obvious external differences are the short head and the presence of a well-developed dorsal fin. Teeth here, also, are confined to the lower jaw.

EXHIBITED AT
THE LONDON ZOO
AT LAST:
THE BONGO AND
ITS CALF.

OUR readers will remember that we recorded the arrival of a female Bongo and its calf, the first specimens to reach this country alive, in our issue of January 9, 1937. The female was caught by Colonel E. Percy-Smith in the Aberdare forests of East Africa and was brought home by the Gandar-Dower East African Expedition. On the journey the Bongo gave birth to a calf; and both were received by the London Zoo from Mr. Kenneth Gandar-Dower. After a period of quarantine, they are now on exhibition, and offer an opportunity for the public to see the rarest and most elusive of the East African antelopes. The Bongo is the largest of the harnessed antelopes and has a coat of a rich chestnut colour. The body is marked with a series of white, vertical stripes which vary in number from ten to thirteen. Both sexes have horns. It dwells in the dense mountain forests and, owing to its exceptionally acute hearing, indicated by its large ears, is extremely difficult to approach.



EXHIBITED AT THE LONDON ZOO FOR THE FIRST TIME: A FEMALE BONGO—THE RAREST AND MOST ELUSIVE OF EAST AFRICAN ANTELOPES—WITH ITS CALF, WHICH WAS BORN DURING THE JOURNEY FROM AFRICA.



SHOWING THE LARGE EARS, WHICH ARE ENDOWED WITH EXCEPTIONALLY KEEN HEARING; THE PECULIAR WHITE STRIPES; AND THE MASSIVE HORNS (COMMON TO BOTH SEXES): THE BONGO JEALOUSLY GUARDING HER CALF FROM DANGER AFTER BEING RELEASED FROM QUARANTINE AND PLACED ON EXHIBITION.



A PAGE FOR COLLECTORS. THREE SORTS OF CAT.

By FRANK DAVIS.

views of our Mr. Edward Topsell, who, in his "Historie of Foure-Footed Beastes" (1607), is far less complimentary than my scientific Frenchman of the children's playing-cards. In case the book is banned by the censor in Boston, I give the gist of his remarks: "It is most certain that the breath and savour of cats consume the radicall humour and destroy the lungs, and therefore they which keepe their cats with them

I also like the story about another American, old Josh Billings, who called his cat William because no shorter name was suitable to the creature's dignity, "and now the poor old fellow has fits," said he, "so I call him Fitz-William," which one may define as a semi-epitaph. I hope the books of Théophile Gautier sell by the thousand in Boston, for he not only writes the most exquisite French, but sums up the cat's character with extraordinary understanding. "The cat," he writes, "is a philosophical, methodical, quiet animal, tenacious of its own habits, fond of order and cleanliness, and it does not lightly confer its friendship. If you are worthy of its affection, a cat will be your friend, but never your slave. He keeps his free will, though he loves, and he will not do for you what he thinks unreasonable."

That's just it—he knows better than you, as often as not, and that's why he is not always popular.

However, when all is said and done, to the European, whether painter, sculptor, or writer, cats are just cats, personal assets or personal nuisances: they were far more than that to the Egyptians. There is nothing like deifying something if one wishes to produce from it great art, and that is one of the reasons why the Egyptians, fine sculptors anyway, were so astonishingly successful with their cats. I reproduce an eighteenth-dynasty wooden cat which is an admirable example of their power of simplification (Fig. 3); a cat of cats, dignified, intelligent, cunning, resourceful, patient, determined—in short, the great-great-grandfather of all the worth-while cats in existence.

Still, one cannot live up to this exalted standard in every part of the world. The Chinese preferred dogs, but sometimes condescended to cats, and when they did—as in Fig. 2—they gave them a different character altogether: a domestic, sit-by-the-fire, thoughtful, for-heaven's-sake-don't-worry-me-or-I-shall-burst-into-tears expression which also has its counterpart in the nature of this odd, tantalising, exasperating, useful and, on the whole, charming beast.



1. THE FAMILIAR CAT-AND-DOG FIGHT PORTRAYED BY A SEVENTEENTH-CENTURY DUTCH PAINTER: A PANEL BY PAUL POTTER (1625-1654), WHO SPECIALISED IN THE STUDY OF ANIMALS.



2. THE CHINESE CONCEPTION OF A CAT AS AN ANIMAL FULL OF THE DOMESTIC VIRTUES: A CHARMING BLUE-AND-WHITE PORCELAIN PIECE OF THE MING DYNASTY. Reproduced by Courtesy of Messrs. John Sparks.

shrewdness, puts both animals in their place in this remark from "The World of William Clissold": "The cat, which is a solitary beast, is single minded and goes its way alone, but, the dog, like his master, is confused in his mind"—but on the whole, the normal hearty European attitude to the creatures is illustrated well enough by the little Paul Potter panel of Fig. 1: a nondescript dog engaged in an argument with a no less nondescript farmyard cat. One feels that the Dutch painter might very well have agreed with the

are not the least of those beautiful stories. Keats and Shelley both had good things to say about cats, and said them nobly, while Lord Chesterfield is credited with an epitaph on a cat named Blewet, too long to quote. I think an American, John Whittier, must be given full marks, for he wrote this on the cat Bathsheba—

To whom none ever
said scat,
No worthier cat

Ever sat on a mat
Or caught a rat:
Requiescat.



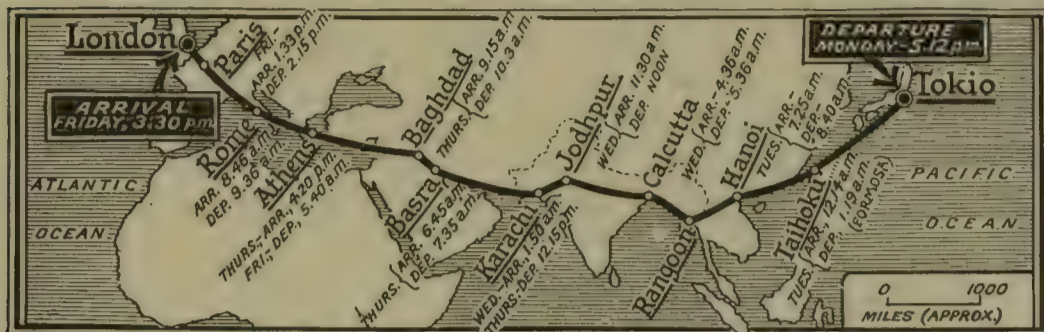
3. DEIFIED AND, THEREFORE, PRODUCTIVE OF GREAT ART: AN EGYPTIAN CAT OF THE EIGHTEENTH DYNASTY—CARVED IN WOOD.—[Reproduced by Courtesy of Mr. C. Weller.]

TOKYO TO LONDON IN UNDER NINETY-FIVE HOURS:

THE MAGNIFICENT 9800-MILE FLIGHT OF THE JAPANESE MONOPLANE "DIVINE WIND," BEARING CORONATION MESSAGES FROM JAPAN.

THE "Asahi" newspaper's aeroplane, the "Divine Wind," which left Tokyo on the evening of April 5, bringing a message of goodwill to the British nation on the occasion of the Coronation, landed at Croydon at 3.30 p.m. on April 9, after having flown nearly 10,000 miles from Japan in 94 h. 18 min. The pilot was Mr. Masaaki Iinuma, who was accompanied by his mechanic and wireless operator, Mr. Kenji Tsukagoshi. The former is twenty-six, and the latter thirty-eight. Their actual flying time was about fifty hours. They got about ten hours' sleep. They met with bad weather

(Continued below.)



TOKYO TO LONDON IN 94 HOURS 18 MINUTES: SUCCESSIVE STAGES OF THE 9800-MILE COURSE FLOWN BY THE "DIVINE WIND," BRINGING CORONATION MESSAGES FROM JAPAN; A FLIGHT WITH NO REAL PARALLEL IN THE HISTORY OF AVIATION.—[By Courtesy of the "Daily Telegraph."]



THE "DIVINE WIND" COMING IN TO CROYDON: THE "ASAHI" NEWSPAPER'S ALL-JAPANESE MITSUBISHI MONOPLANE SEEN FROM ABOVE; SHOWING ITS EXTREMELY MODERN APPEARANCE.



9800 MILES COVERED IN LESS THAN FOUR DAYS: THE "DIVINE WIND," FROM TOKYO, LANDS AT CROYDON AFTER ITS AMAZING FLIGHT, DURING WHICH THE AIRMEN GOT ONLY TEN HOURS' SLEEP.



THE JAPANESE AIRMEN WHO MADE THE BRILLIANT FLIGHT IN THE "DIVINE WIND": MR. MASAAKI IINUMA, THE TWENTY-SIX-YEAR-OLD PILOT (LEFT); AND MR. KENJI TSUKAGOSHI, THE WIRELESS OPERATOR; AT CROYDON.

(Continued.)

soon after leaving Tokyo, but their worst experiences were over the mountains of Indo-China. In India they met head-winds. Mr. Iinuma flew the machine throughout the journey. The engine, air-frame and equipment behaved perfectly; though the airmen made but little use of their wireless. The "Divine Wind" ("Kamikaze") is a low-wing, all-metal, cantilever monoplane built by the Mitsubishi



BRITAIN'S ENTHUSIASTIC WELCOME TO THE SUCCESSFUL JAPANESE AIRMEN: MR. IINUMA AND MR. TSUKAGOSHI PILOTTED THROUGH THE HUGE CROWD WHICH GATHERED AT CROYDON AND CHEERED FOR HALF AN HOUR.

Company. It is fitted with a 550-h.p., nine-cylinder, air-cooled radial engine, built by the Nakashima Aircraft Company. It has a top speed of 300 m.p.h. The message borne by the "Kamikaze" was signed by the President of the "Asahi Shimbun," and spoke of the warm friendship and goodwill with which the British people are regarded in Japan.

FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

SCARES AND SPECULATORS.

MANY useful lessons can be learnt from the upset in markets, both for securities and commodities, which was caused by the recent rumour to the effect that the American Government proposed to reduce its price for gold. It was, in the first place, a timely reminder that a new and particularly incalculable uncertainty has been introduced into the field of business fluctuations since the arrangements of the money market were taken over by Governments as part of the weapons with which they hope to achieve any ends that they may have in view. It is commonly said that under the new system, money, which used to be our master, is now going to be put into its right place and made to act as our servant. In course of time, when the Governments have acquired the necessary technique of monetary management, it is, perhaps, possible that this desirable end will be accomplished. In the meantime, as long as nobody can guess what certain Governments may think to be the right thing to want, or what measures they may think fit to adopt to procure it when they have made their minds up, the course of business progress has to pick its way delicately between a terrifying series of pitfalls and quicksands, all the more terrifying because they are concealed and we never know when we are going to fall into one. In the days when money was alleged to be our master, ruling us with its rod of gold, we used to be able to know something about most of the influences that were likely to move the golden rod in one way or another. We knew exactly how much gold was held by the different central banks, and we had a pretty full idea about the quantities of it that were on the way from one country to another; and we even knew what were likely to be the demands—which were, in those days, fairly regular—on the world's gold stocks: dear money in the autumn, when the agricultural countries were wanting currency to reap and move their crops, and easier money in the spring and early summer, were regular features of the rule of the golden despot.

PRESENT-DAY UNCERTAINTIES.

Contrast this state of things with that now ruling. Now, all the chief countries have established exchange equalisation funds, the operations of which are purposely obscured in the profoundest mystery, and all of which are either known or believed to hold large amounts of gold or foreign currencies, the extent of which is also concealed behind an official veil. One excellent effect of this darkness in which monetary action is surrounded is that it has practically killed speculative operations in exchange, the alleged activities of which were at one time a cause of international suspicion and friction. But the uncertainties of Governmental action in the monetary sphere, in marked contrast with the comparative regularity of the rules with which the gold standard used to be worked under the leadership of the Bank of England, have added a new cause of disturbance to the security and commodity markets, which has made the path of the speculator in these markets more than ever difficult, and has had a certain amount of reaction on the minds of investors. The possibilities of this new factor are all the more lively, owing to the importance to the world's markets of American action, and the fact that American action is in these times dominated by President Roosevelt, famous for his courageous indifference to the lessons of experience, and his apparent belief, which seems to be shared by the great body of his supporters in his own country,

that the traditions of banking and business leadership have hitherto been based on fallacies, if not on something worse. There is thus little need to wonder why, when Mr. Roosevelt was rumoured to be going to do something about the price of gold, there was a general scurry to realise on the part of speculators, and a certain amount of nervousness in the minds of investors.

EXAGGERATED FEARS.

Natural as this movement was, it hardly did justice to the shrewdness and ability of the President of the

obviously suicidal. And yet, when there was a general rush to get out of gold, base metals and commodities, and the securities based on their production, owing to fears of American action, operators can only have expected that all these articles were going to be adversely affected by it to a serious extent. But a little calm reflection would surely have convinced those who were acting on this expectation that this was the last thing that the American authorities would want to see happen. Holding as they do more than half the total existing gold stock of the world, and being also still an important producer of the metal, the Americans are more deeply interested than any other people in the maintenance of its price. And with regard to other commodities, they are also large producers of most of them, and have already imposed considerable sacrifices on their own taxpayers and consumers in order to maintain and raise the prices of wheat, cotton, and other forms of agricultural output. Obviously, what they wanted to do by any measures that they were thinking of taking, was to not cause a violent collapse in the prices of either gold or materials, but to check a rise in the latter, which had been going faster than was convenient to the programme of recovery that they were endeavouring to further.

SENSITIVE MARKETS.

So much has been said lately about inevitable recession and so on, that there was a certain amount of excuse for a set-back based on exaggerated fears; but the extreme sensitiveness of markets was rather surprising, in view of the assurances to which we have been treated concerning the moderate extent of speculative commitments. If it were really true that the account open on the Stock Exchange was almost negligible in amount, and that the banks had been careful in strictly limiting the extent to which they had been providing customers with funds for purposes of speculation, it is difficult to know why markets should have been so much affected by realisations. As far as one can ascertain, however, the heaviest realisations actually happened in the commodity markets, into which, apparently, a large number of inexperienced speculators have lately wandered in search of gambling profits. In them, it seems to be possible to open commitments on a considerable scale on the deposit of quite small sums, and this is surely a matter to which the authorities of Mincing Lane might well give their attention. A forward market in all kinds of produce is not only a convenience, but a necessity for those who use them in the course of their regular business; but it is not desirable that this market should be used as a casino by a gambling public, which, believing that at present "there is not much to go for" in the stock markets, has been patronising Mincing Lane by way of a change. As to stock markets, a good deal of such realisation as actually happened was attributed to overseas sources. In the meantime, the real investors, or such few specimens of the genus who still survive, may contemplate these fluctuations not only with indifference, but with some satisfaction—for the relapse in commodity prices has improved the position of genuine business and trade, which is what matters most. A too quick rise in materials and foodstuffs, was the last thing that manufacturers and distributors wanted, and the competition of rearmament with other trade activities, assisted by speculative demands, was bidding fair to produce it, when the fright administered to speculators gave material relief to the situation.



DISCUSSING THEIR NEW BLUE SERGE UNIFORMS: REPRESENTATIVES OF SIX DIFFERENT REGIMENTS AT WELLINGTON BARRACKS BEFORE GOING TO BUCKINGHAM PALACE TO BE INSPECTED BY THE KING.

The new blue serge uniforms which will be worn at the Coronation and afterwards as walking-out dress were recently approved by the King at Buckingham Palace. Our photograph shows members of the Australian contingent with men from six different regiments—(from left to right) the Scots Greys, the Seaforth Highlanders, the Royal Scots Fusiliers, the King's Royal Rifle Corps, the Royal Artillery, and the West Yorkshire Regiment. The new jacket has no facings, but chevrons are of gold, and the badges and buttons are of gilded metal or brass. In the case of cavalry, artillery and other royal regiments, the cap-bands are coloured. The Cavalry will wear yellow bands, with exceptions; and the Artillery and other royal regiments, red. The trousers have coloured stripes; broad for the Cavalry and Artillery and narrow for the Infantry. Scottish regiments will wear blue doublets with tartan kilt or trews; while Rifle regiments will wear their traditional green. The Territorial Army will also wear blue uniforms, with the exception of the Rifle battalions, who will wear green, and the London Scottish, who will wear their famous hoden grey. All troops who are mounted in the Coronation procession will wear their full-dress uniforms.



WEARING THEIR USUAL BLUE UNDRRESS UNIFORMS, WHICH WILL BE WORN ON PARADE AT THE CORONATION: FIVE OFFICERS REPRESENTING (FROM LEFT TO RIGHT) THE SCOTS GREYS, THE WEST YORKSHIRE REGIMENT, THE ROYAL SCOTS FUSILIERS, THE SEAFORTH HIGHLANDERS, AND THE KING'S ROYAL RIFLES.

United States and his advisers. Their purpose, like that of all the other Governments, is to promote the prosperity of their country by all possible measures and devices. In order to do this they have done many things that may seem injudicious to the orthodox, but they are not likely to do anything that is



Flourish of Foulards!

Ultra-modern patterns or the ever-popular
Madder designs; shades to harmonise
with all your country clothes.

Made by hand from heavy English Gum
Twill Silk; richly lined with crease-resist-
ing crêpe.

This page, bereft of colour, gives but a
glimpse of the Man's Shop's magnificent
array of Foulard Ties. 4/6. Three for 12/9.

THE MAN'S SHOP
HARRODS

Harrods Ltd London SW1



BOOKS OF THE DAY.

(Continued from page 654.)

war time no one can fail to appreciate. And in peace time it is used for fertilisers. How much the farmers of Australia would benefit should local production reduce the cost to them!"

Matters of imperial relationships, again, are treated less sentimentally in a picturesque account of another Dominion—"NEW ZEALAND FROM WITHIN." By Donald Cowie. Illustrated (Routledge; 10s. 6d.). The author has a plain-spoken chapter on the New Zealand defence problem, in which he emphasises that country's vulnerability to attack in the event of Great Britain being preoccupied by war in Europe, and he seems to base the mutual regard of the Mother Country and the Dominion largely on motives of expediency. Thus, for example, he writes: "This word 'Home' is used as a synonym for the United Kingdom by New Zealanders in every walk of life and of every generation. It was this word that grated so on Bernard Shaw's sensitive Irish ears when he visited the Dominion. In the course of an impassioned newspaper interview, he told reporters that they had no right to call Britain 'Home.' New Zealand was their home, and they were New Zealanders. Tied to Mamma's apron-strings they would not go very far. Shaw is nicely caught in a trap of his own careless making. How can a man be expected to pronounce accurately, as well as pontifically, upon a foreign country when he has only known it a few days? Shaw failed to observe during his hurried stay that the word 'Home' on most New Zealanders' lips is no more than a synonym for United Kingdom; it does not mean 'dear old England,' or 'my beloved birthplace,' or 'my real country'; it does not even mean what the United Kingdom means to all Irish Irishmen. It simply means the United Kingdom, and is used without emotion, as a word that has been handed down from father to son and mother to daughter. It is part of the real New Zealand language, a genuine piece of Antipodean slang. And, like all slang, it has its significance."

One of the most extensive travel enterprises ever undertaken by a woman, I should imagine, is that described in "THE GREAT AUSTRALIAN LONELINESS." By Ernestine Hill. With fifty-three illustrations (Jarrolds; 18s.). It is a long book, and I cannot attempt to summarise it better than in the author's own words: "This is a story," she writes, "of a journalist's journey round and across



THE TREASURE OF THE WEEK (BEGINNING APRIL 15) AT THE VICTORIA AND ALBERT MUSEUM: A RARE FOURTEENTH-CENTURY ENGLISH CARVED IVORY DIPTYCH, OF VERY UNUSUAL COMPOSITION.

The last half of the thirteenth and the first half of the fourteenth century was the great period of Gothic ivory-carving in France, and the industry was apparently extensive and highly organised. No such organisation seems to have existed in England, and consequently, perhaps, such work as we have is more individual in character. Though frequently mentioned in mediæval inventories, few English carved ivories survive, but there are some of great beauty and interest. One of the finest is this diptych, which came to the Museum in 1910 with the Salting Collection. The figures of Christ and the Virgin and Child stand in high, almost full, relief in niches surmounted by ogee arches. The high, domed foreheads, which are characteristic of much English work, and the rather Chinese slanting eyes, are perhaps not strictly beautiful, but none can deny the grace of the drapery. The composition of the diptych, which belongs to the first half of the fourteenth century, is very unusual, no similar standing figure of Christ in ivory of this period being known, and the arrangement suggests monumental sculpture rather than ivory carving.

Australia. A magnificent, empty land. . . . It was in July, 1930, that I first set out, a wandering 'copyboy' with swag and typewriter, to find what lay beyond the railway lines. Across the painted deserts and pearling seas, by aeroplane and camel and coastal-ship, by truck and lugger and packhorse team and private yacht, the trail has led me across five years and 50,000 miles, a trail of infinite surprises. Many a time I have unrolled the little swag by creek and sandhill, alone in the silence and starlight with a white man and a black. I have interviewed men living in wurlies of paper-bark who read Gibbon and wrote Greek and danced in corroboree; witch-doctors of the Warramunga and the Kulukularagudu in their own national costume, which was minus, and pidgin; lepers and the dying; deep-sea divers and prospectors for gold, and white women fighting the splendid battle of the pioneers, rearing their children in bough shades in the wilderness. With never a step outside the three-mile limit in a purely British country, I have attended Japanese Feasts of Lanterns, Chinese banquets, blackfellow burials, and Greek weddings, and turned to the west with the Mussulmans when they knelt on their prayer-mats to Allah at the call of the muezzin. . . . I write only of the places and characters that I myself have known in the very far outback. . . . To quote the oath, as administered to native witnesses in courts of the North—

'No more gammon, no more lie;
I been see him, longa my eye.'

For the rest, I can only mention very briefly four other books which have only to be opened to make their value and interest apparent. Two of them have much to tell about the aborigines, namely, "MAN TRACKS." With the Mounted Police in Australian Wilds. By Ion L. Idriess. With an Introduction by Air-Vice Marshal Sir Philip Game. With Map (Cape; 7s. 6d.); and "BACK IN THE STONE AGE." The Natives of Central Australia. By Charles Chewings. Illustrated (Sydney: Angus and Robertson, Ltd.; 7s. 6d.). The other two books belong rather to the realms of art and natural history. One is the work of a famous nature photographer—"I VISIT THE ANTIPODES." By Cherry Kearton. With sixty-eight illustrations (Jarrolds; 8s. 6d.). Lastly comes a highly pictorial quarto of photographs representing manifold phases of life and landscape, namely, "AUSTRALIAN FANTASY." By Dudley Glass (Hutchinson; 10s. 6d.). The many beautiful illustrations are each accompanied by a well-written descriptive note. C. E. B.

She's a hiker....



This girl would be a good walker, if only her clothes would let her. Some petrols suffer from the same handicap; they've got the essential power but not in a form in which it is most effective in the high-compression engine.

Shell, on the other hand, is really good petrol made still more suitable for the modern car by the new "re-forming" process.

WHY SHELL SUITS THE MODERN ENGINE

All motor spirit consists of atoms of hydrogen and carbon. In ordinary petrol these atoms take the form of long chains, in which formation they combine irregularly with the oxygen from the carburettor. This produces rough running

and "pinking" in the modern engine. Shell rearranges these atoms into compact groups by the "re-forming" process. In this formation they combine evenly with the oxygen. Thus combustion is controlled and "pinking" prevented.

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“Why is good whisky like good golf?”

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“For a good ‘round’ you must avoid the ‘rough’—that’s as true of whisky as it is of golf. The question is ‘How?’—how do the blenders of Johnnie Walker, for example, get such a perfectly smooth ‘round’ blend of a number of different whiskies? How do they avoid ‘rough edges’ between them?”

“Well, for one thing, the whiskies chosen for Johnnie Walker are particularly fine whiskies; for another, they’re kept for years in the wood so that they come to the blending mellow and mature. The blending of all these in exactly the right proportions is the blenders’ job—and how good the blenders of Johnnie Walker are at their job you will find out when you *ask for Johnnie Walker by name.*”



JOHNNIE WALKER — born 1820, still going strong

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

WITH weather favouring motoring, the world of wheels is further incited to possess a car by the latest product from the Ford works at Dagenham. On April 7 I had the good fortune to be invited to see the new 10-h.p. Ford, which simply bristles with good points. In the first place, it is an entirely new car from bonnet to tail, a really new design; although, of course, on conventional standard automobile lines. Further, it provides you with much improved coachwork, giving ample head- and leg-room for four passengers, whether you buy the two-door saloon at £143, the four-door saloon, or the open tourer, listed at £150 apiece. Sir Percival Perry, chairman of the Ford Company, introduced this new model to the Ford dealers at a luncheon given at the London Casino, at

which some 600 persons were present. These dealers cheered Mr. "T. C." Thornhill-Cooper, the head of the sales department, when he read out the list of the new car's features: Girling brakes, new radiator grille (stone-guard), new bonnet, instrument panel, pressed steel disc "easy-clean" wheels, large rear locker for luggage and a separate locker for the spare wheel, a larger-capacity battery and petrol tank, new rubber engine-mounting and spring suspension, a chassis with the engine well forward, and a heavier rear axle to give better balancing and road-holding qualities.

These new 10-h.p. Fords look, and are, very smart cars. Moreover, the engine's compression is now a

6-to-1 ratio, instead of 6.6-to-1 as on the old "Ten," giving a much smoother performance, but with its improved design no loss of power is entailed. The fuel consumption is 30 to 32 miles per gallon, and a maximum speed of 65 miles an hour is attainable without undue stress to the working

parts. The chromium-plated radiator grille gives the car an excellent front appearance, with the raked louvres of the bonnet and its rattle-proof fasteners. Both front seats are independently moveable. The front transverse spring has been given an extra leaf, and the shackles or spring-hangers are of the self-lubricating type, so require no attention. Dual vacuum-type wind-screen wipers are fitted, and a new design of tail-lamp is another convenient nicety. A pistol-grip hand-brake is placed centrally under the

instrument panel, so does not take up any foot space on the floor. Ash-trays, glove-cupboards, and fittings generally are first-class; and this is particularly true of the upholstery, considering the very moderate cost



EXCELLENT VALUE: THE NEW FORD "TEN," WHICH CARRIES FOUR ADULTS IN COMFORT.

An interesting feature of this car is the fitting of Girling brakes, which give easy operation with plenty of power. The luggage-compartment is accessible from outside the car; while the spare wheel is kept out of harm's way in a locker below the luggage compartment. Modifications in the engine, such as new cam-shaft bearings and replaceable main bearings, make for silent, economical running.



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of the car. In Great Britain, 10-h.p. cars, as a class, are the top of the market in numerical sales. This new 10-h.p. Ford should, by its excellent all-round qualities, further increase the number of owners of cars of this rating.

From now on, to after Whitsun, we shall be able to visit a series of minor motor shows in this country. Thus the Humber, Hillman, and Talbot concerns have arranged a combined Show Week in various localities. Taggarts (Glasgow), Ltd., have recently opened new showrooms in Bothwell Street, Glasgow, for an exclusive display of Armstrong-Siddeley cars; while the Rover Company have issued a handsomely illustrated catalogue describing details of their models, so that at their dealers' Special Week shows visitors

[Continued overleaf.]

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The Mendips—Cheddar; in the distance, Brent Knoll



Beneath the south-western face of the great Mendip hills nestles Cheddar at the foot of its famous gorge. Old as a place, it was beloved of Roman miner and Saxon counsellor (two Witenagemots were held here) and—like all old places of English use and habitation—beautiful. In the seventeenth century began the making of the cheese that has made the name world-famous. An epicure has said that it was specially invented to go with old English beer; whether this be true or no, certain it is that this cheese is a most noble complement to your Worthington—itsself old, and English, and—some say—beautiful.

(Continued.)

can see sketches of seat design, cushion angles, foot-and head-space, etc., and so can buy Rover cars which "fit" them.

All motor shops are now decorated with Coronation emblems in the form of handsomely mounted flags and badges which they hope to sell to the patriotic public. Some car-owners are fitting musical horns connected to the intake-pipe of the engine, giving several softer notes than the usual "hoot," yet equally effective as a road-clearer by their tune. "It is the joyful note of Coronation Year," these motorists maintain. But those who attended the Brooklands Easter Monday meeting no doubt noticed that quite a large number of cars had already hoisted the Union Jack at their "bows." By the way, the Brooklands Automobile Racing Club deserves many congratu-

lations for its new catering by Bertrams in the Pavilion, on the Members' Hill.

The new road circuit will have its opening meeting at Brooklands on May 1, and I am sure that visitors to London for Coronation festivities could not get a better day's amusement than by going down to Weybridge to see the races held that day on this new Brooklands course. Not only are some very fast cars entered, but with any luck with the weather motorists can make a thoroughly enjoyable picnic of this Saturday.

Should drivers be allowed to pass stationary tramcars on the inside? Once again this vexed question has arisen, following the remarks of a London coroner, who maintains that, in view of the number of fatal accidents caused in this way, it should be made an offence for vehicles to pass stationary tramcars on the near side. The R.A.C., therefore, takes this opportunity of reiterating its views on the subject, which, it considers, revolves itself largely into a question of common decency and etiquette. The vast majority of motorists already observe the unwritten law in this connection; that is to say, they do not try to force their way through a group of passengers boarding or alighting from a tramcar. There are exceptions, of course, but there is no doubt that, in general, motorists use every care when passing stationary tramcars, as advised in the Highway Code, and that the number of accidents so caused is negligible.

If it were made a legal obligation that cars be not allowed to pass stationary tramcars save on the off-side, not only would traffic delays and congestion be greatly increased, but a ridiculous situation might be created. Motorists wishing to overtake tramcars just about to restart would be faced by a completely open and perfectly safe stretch of road between the tramcars and the kerb, yet one which they would not be allowed to use. The same situation would arise during ordinary traffic

delays, when tramcars were held up by vehicles in front of them, and also when stationary at a terminus. The congestion caused by a law such as that proposed



CORONATION VISITORS IN THE HUMBER-HILLMAN MOTOR FACTORY AT COVENTRY: SURROUNDED BY RHODESIAN VETERANS OF THE 'NINETIES, THE SERGEANT-MAJOR OF THE SOUTHERN RHODESIAN CORONATION CONTINGENT TAKES THE WHEEL OF A 1901 SINGLE-CYLINDER 5-H.P. HUMBER.

Members of the Rhodesian Coronation Contingent, including seven Rhodesian veterans of the South African War, toured the Humber-Hillman factory at Coventry the other day, as the guests of Messrs. W. E. and R. C. Rootes.



IN NEW COLLEGE LANE, OXFORD: THE NEW 1 1/2-LITRE M.G.

Production of the new 1 1/2-litre M.G., which was introduced at Olympia last year, has begun at Abingdon. The car is available with three body styles—Open Tourer, Four-Door Saloon (as illustrated), and Tickford Folding Head Foursome—priced £280, £325, and £335. This intermediate M.G. model has an engine of 1546 c.c. Deliveries will begin almost at once.

would be enormous, and the risk of accident far greater than that existing under present conditions.

As this is Coronation Year, the Royal Automobile Club is providing members with a small Union Jack and mast for fixing on their cars. As wing-posts, these masts and Union Jacks are very useful, as well as ornamental, as few drivers can properly see the extreme edges of the front wings, due to present-day design of low driving seats. These flags serve to mark the outside width of cars.

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Of Interest to Women.



Panama and Baku.

There is an altogether charming lightness about the straws of to-day—a fact that will be forcibly brought home to all who visit the salons of Debenham and Freebody, Wigmore Street, where the quartette portrayed on this page may be seen. Natural coloured Panama, endowed with an almost golden light, has been used for the model on the left; the brim is straight, the crown indented and enriched with Vandyked ruched ribbon. The shady hat next to it is of baku and may be trimmed with felt or ribbon, whichever is preferred; naturally, the former is smarter. The model at the base of the page is ornamented in a decidedly novel manner with stiffened loops of ribbon. The Panamalac hat above it is draped with gaily coloured taffeta.

The Vogue for Simplicity.

As will be seen from the dresses illustrated on this page, Debenham and Freebody have faith in the vogue for simplicity. They have annexed a new lace for the dress on the left, which may well be described as "floral spider's web" and chiffon. It is an elusive shade of grey, a telling touch of colour being introduced by an emerald green velvet sash; it may be copied in other laces for twelve and a half guineas, which is likewise the cost of the model on the right. This is expressed in black and white printed cloqué—doubtless its fount of inspiration was the time-honoured redingote; it will stand alone or can form a perfect background for furs. It seems almost unnecessary to add that dresses for Their Majesties' Courts are receiving great attention in these salons.



Paisley Bordered Dresses.

It seems hardly necessary to reiterate that it is Debenham and Freebody who made such a success of the "lichen" and "whiskered" silk frocks; they have to-day assembled in their salons the newest versions of the same. They are sixty-nine shillings and sixpence, while coats and skirts of these fabrics are five guineas. All in quest of a "stand-by" ensemble must make a point of seeing an affair for seven and a half guineas. The dress is of Paisley bordered crêpe, while the long coat is of wool lace; it is available in a variety of colour schemes, and is in sizes suitable for those who are tall and graceful, as well as for those who are not so slender.



Thinking of the Coronation.

The Coronation, and all the wondrous ceremonies which are connected with it, are subjects that are everywhere discussed. It was on the other side of the Equator—actually in Rio de Janeiro—that people were also talking about the more-than-interesting and authentic Coronation Number of *The Illustrated London News*, and were looking forward to the coming issue in May. This paper occupied a prominent position on the "Hindenburg," which takes only four days from Frankfurt to Rio. There is plenty of time to read as there are now no frivolous amusements.

Dress with a Difference.

Comparatively few will be able to view the great Coronation procession, but nevertheless women are taking the greatest thought for their clothes; it may, perhaps, be unconsciously, as they wish to show to visitors from all quarters of the globe that Englishwomen are really well dressed. Never has there been a time when so much intricate detail was seen; even the simplest of washing frocks is enriched with drawn-thread work, delicate stitcheries and embroidery. There is an infinite variety of light weatherproofs, which may be worn over light dresses.

All Monotony Banished.

No one can possibly cavil at the statement that all monotony is banished from the kingdom of millinery. There is the neat little affair for travel, the shady model for sunny weather and garden-party, besides what may well be described as the modish creation for important day-time functions. Among the last-mentioned are the new cap-bérets, set well on the head and enriched with veils that fall away from the face and extend to the collar-bone or even below it. Black and yellow are often seen.

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THE HARD-WORKING PERSON—COTMAN.

(Continued from page 666.)

have repeated to himself the old local couplet which he had learnt as a boy: 'The Devil on his way to Hell Ruined Norfolk as he fell.' But, with the pertinacity that was his, he continued to produce much that was original, though he was so humbled that "he went out with his paint box to the farmsteads round Norwich and painted portraits of favourite horses and dogs, for which—if they were good likenesses—he was paid a pedlar's remuneration by the critical farmers."

Is it to be wondered at that his eccentricities became more and more pronounced; that he could exhibit "Sir Simon Spruggins Knt., the tall fellow of the family of that ilk—*vide* Lady Morley's *Spruggins Family*" and "The Interior of Spruggins Hall, Manor of Dulfuddle, Bedfordshire, leading to the Picture Gallery: Arms of Spruggins, Gull, Whittington, Bagnigge, Kiltwaddle and Sucklethumbkins, over the doorway—*vide* *Spruggins' Gallery*"?

Is it to be wondered at that he was pathetically glad to secure the London position he held from 1834, that of Professor of Drawing at King's College? The salary was £100 a year and a guinea a head beyond the first hundred pupils. The artist was "Proud! proud!!, proud!!! and happy Cotman!!!!" He went to live in Hunter Street, Bloomsbury. There he was for the rest of his over-full days, with his wife, his sons Miles Edmund, Walter and Alfred and his daughter Ann. John Joseph took his place in Norwich.

In course of terms, Cotman's pupils rose in number from a hundred and fifty to over three hundred; and there was much family labour in the fashioning of "thousand upon thousand" drawing copies for the use of his students.

And so to the end; struggle, sorrow, loss of nerve, bitterness, flaming moments, flickering months. There are no records from September 1839 until March 1841 when John Joseph Cotman drew a portrait of his father in charcoal and white chalk on buff paper. "The fine head with its well-chiselled features suggests the alertness of his outlook, but the wistful eyes, seemingly haunted

by the dread of madness, tell another tale. . . . His emotions had shrivelled him up as in a furnace; but the fire had not yet entirely consumed him. In the last autumn of his life he produced sketches as full of eager emotion as were those of his early days, and fuller of practised insight."

On leave, he was carefree. "In this St. Martin's summer of his life Cotman made a large number of drawings in black and white chalk on grey paper of scenes in his

willing enough to die then, for when he passed away effortlessly in 1842 it was seemingly without desire to rally.

In 1843, seeking to dispose of Cotman drawings and paintings, the auctioneer had to put two or three lots together in order to obtain a bid; twenty and twenty-two years later there was little improvement; then, slowly, there was recognition, a revaluation. When trade was good in the middle of the nineteenth century, English manufacturers, a new class of picture-buyers, "Staunch

Protestants by tradition, instinctively mistrusted the seemingly Popish tendencies of the Italian School, and they demanded works by deceased native artists for their collections of Old Masters." Then "more than two thousand guineas was paid by a well-known London dealer for a large picture attributed to Cotman; while more recently an oil painting which contained both a windmill and a fishing smack was catalogued as a Cotman and sold for more than five hundred pounds." Naturally, after the boom, prices declined; but it is well to remember that in 1931 a book of drawing copies done by members of the Cotman family for King's College was bought by the Castle Museum at Norwich for £400, the National Art Collections Fund contributing half. Honour the dead!

Mr. Kitson's summing-up of his subject includes: "His work, both in range and volume, is very great, notwithstanding his long hours of drudgery as a drawing master, and it is evidence of the consuming energy of a creative artist. It is strange that Cotman's style—firm, deliberate, and slow in movement—should be the outcome of so volatile a nature, and that his drawings, so unmistakably personal in tone, should be the work of one who was susceptible to every influence with which he was brought in contact.

Yet such is the case. Had his mettle and his fortunes been other than they were, he might have attained a central place in the pageant of English art"—and our author would not have had the material for so engrossing a study; a commendably expert, thorough and informative, liberally illustrated, biography that is far more than the "book about art" the uninstructed might anticipate, the very human story of a very human being battling in the heights and in Midsummer madness, ever unwilling to accept the axiom "There is no armour against Fate." —E. H. G.



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native county . . . they may be claimed to be among the most purposeful studies done direct from Nature which have ever been produced by a landscape painter. It may be that Cotman knew that his days were numbered and that Nature was soon to take its revenge on him for his disregard of her elementary laws; so now he threw aside all the professional artifices which had accumulated around him, and drew the world he saw before him with an eye and brain single and alert." It was a brave finish to a span of disillusionment. Perhaps he was

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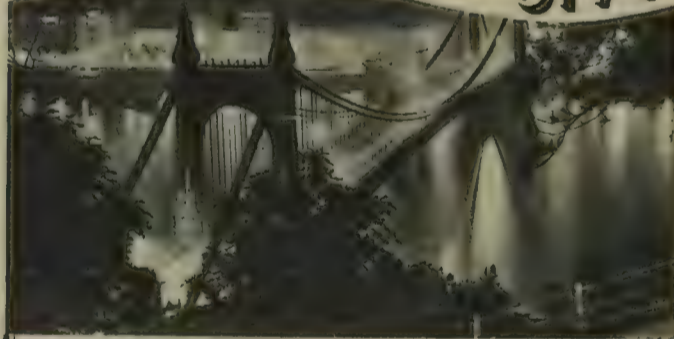
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THE PLAYHOUSES.

"LONDON AFTER DARK," AT THE APOLLO.

MR. WALTER HACKETT seems to have a cinematographic eye. Always he is able to discover new backgrounds for an old, old story. The backgrounds themselves are only new because they are so old that no other dramatist gives them a second thought. Mr. Hackett opens his latest comedy in a London mews. He shows the "four-ale bar" of a "pub," and washing on the line. Cleverly, he reveals the attitude of the poor towards those "idle rich" who like to do a bit of "slumming." After the necessary, and quite incidental, murder in the mews, the action of the play jumps to a bus-stop. There is a touch of satire in this scene. Would-be passengers are continually running this way and that, for, as in real life, buses never pull up within ten feet of their stopping place. One wonders why a scene inside a bus has never been staged before. Too static, most dramatists would say. Mr. Hackett contrives to keep his full of life. Here Miss Marion Lorne comes into the picture. Anxious to get a job as a cinema attendant, she lacks the necessary fourpence to pay her fare. An amiable lady lends her this sum, and immediately the trouble starts. A pocket is picked, or, rather, a wallet is stolen. Miss Lorne finds this "planted" on her. Flustered, she passes it on to a man in the front seat. How this, eventually, proves him to be a murderer is one of those things one never would believe were it not for the author's knack of convincing one of the impossible. There are exciting scenes, with three taxis chasing one another, and a riotously funny one with Miss Lorne, as a cinema attendant in Chinese costume. Her sudden plunges into darkness as she warns patrons to "Mind the step," have that touch of nature that makes the whole world grin. Mr. Edwin Styles, wearing, so to speak, his Old Hendon School Tie, gives a deliciously nonchalant performance as a policeman who is mildly surprised to find that crime doesn't pay. Mr. Robert Andrews plays the sort of murderer one would never suspect, and Miss Cathleen Nesbitt, in the last act, has an opportunity to bring real emotion into a comedy that even the author hadn't taken very seriously.

"ANNA CHRISTIE," AT THE WESTMINSTER.

Mr. Eugene O'Neill's great play was a comparative failure in 1923. The present revival should pack the little Westminster Theatre for months to come. Miss Flora Robson gives a magnificent performance in the title-rôle. Mr. Edward Rigby and Mr. Niall MacGinnis are excellent.

In connection with the illustrations (in our issue of Jan. 30 last) of the original manuscript and the first edition, in 1805, of the famous nursery rhyme "Mother Hubbard," it has been pointed out that the initials of the author, Miss Sarah Catherine Martin, correctly given, of course, in her own manuscript on the dedication page as "S. C. M.", appear in the printed version of that page as "S. M. C." We referred the point to the Bodleian Library, Oxford, where the book and manuscript had been placed on exhibition, and the Librarian very kindly sent us an advance copy of a note to be published in the next number of the "Bodleian Quarterly Record." This note mentions that the additional public interest aroused by our illustrations had brought to light two further copies of the first edition, which had also been lent to the Library.

Among other interesting details it is stated that the initials are correct in the second edition (1806), but that the transposition in the first edition presents a baffling problem. The three copies all differ, representing three different states of the plates. Besides various other discrepancies, the first state of the plate illustrating "She went to the Undertaker's" shows the dog's coffin inscribed "S. C. M. 1804," but in the two later states the initials on the coffin are altered to "S. M. C." "Perhaps," adds the Bodleian note, "the engraver who touched up the plates assumed that the correct form was S. M. C., which he would find in the (printed) dedication, and made the inscription on the coffin agree." In the author's original drawing the coffin bears no inscription at all.

The 1937 edition of "The Year's Art" (Hutchinson and Co.; 21s.) is now on sale. This most

informative publication gives details of all matters relative to painting, sculpture, engraving, architecture, and to Schools of Design, which have occurred during 1936, together with information respecting the events of 1937. A lengthy section from the pen of the compiler, Mr. A. C. R. Carter, chronicles the outstanding events of the art world during the last twelve months. Then follows a directory to all the National Museums and Galleries in this country which includes the names of the staff, and particulars of grants in aid from the State; as well as a short review of the principal works which each Museum or Art Gallery contains. Art Institutions in London and in the country and Art in the Counties are then fully dealt with. Other sections give details of Art in the Overseas Dominions and in the United States. The Art Sales of 1936 are meticulously detailed. Finally, there is a comprehensive "Who's Who" of Art Dealers and Artists. No more need be said to indicate the great value of "The Year's Art" to all those who follow contemporary developments from either the commercial or the amateur point of view.

Many of our readers will doubtless have heard about the new flats in Berkeley Square, and will be interested to know more of them; for perhaps nowhere in London has social distinction more successfully been preserved through the past two centuries than in this famous square. The completion of the fine building which occupies the site on which Nos. 38 and 40 stood till recently renders available distinguished flats which have been designed to offer town house luxury without the drawbacks of upkeep of an individual private mansion. The spacious suites, it is claimed, offer the privacy of home life while also providing, as and when required, the many facilities of a perfectly managed West End hotel. Interested readers are invited to visit the new building or to apply to the Letting Manager for a descriptive brochure. The postal address is 40, Berkeley Square, London, W.1 (Mayfair 8131). Those who can call in person will have the opportunity of inspecting one flat which has been completely decorated and furnished to suggest its possibilities of charm and comfort.



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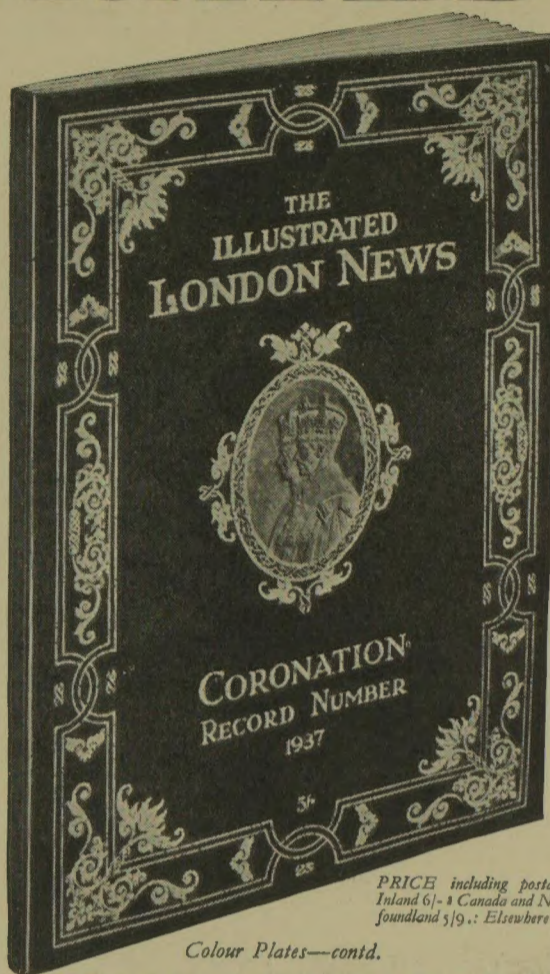
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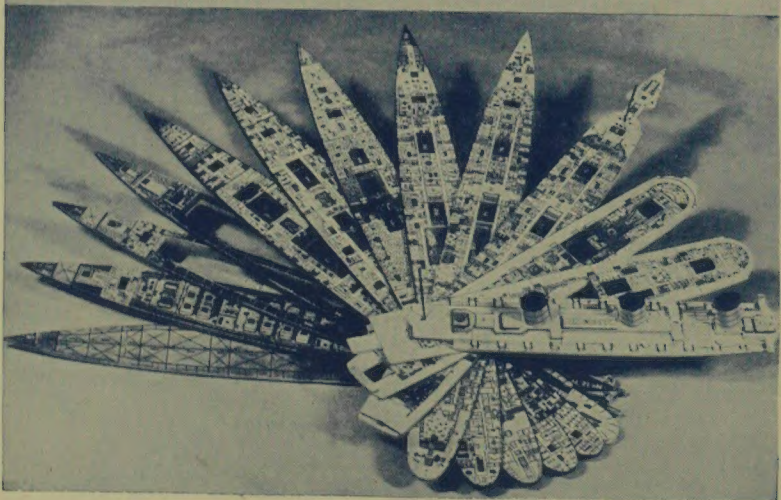
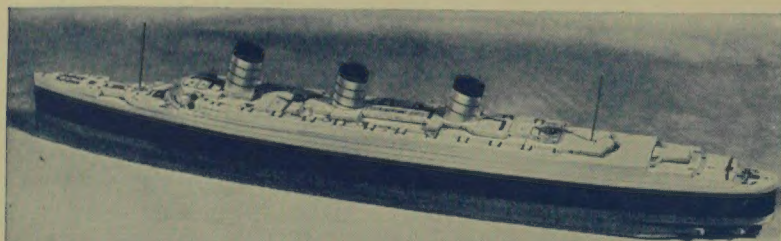
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